

PROG. TITLE				REHEARSAL ROOM BOOKING				
BLAKE'S SEVEN				Distribution		Denotes Recipient		No of Cops
Episode(s) / Sub. Title				To:-		Room No. and Building		
Rec. No. 1 "Space Fall"				Studio Bookings		4047 T.C.		5
Proj. No(s)		Prod. Costing Wk(s)	Channel					
2247/1521		44	1					
Dept.		Studio						
DRAMA, SERIES								
Production date(s)		Week(s)		Producer		*		(2)
Mon/Tues 1/2 November		44		Director		5076 TC		(1)
				Sup. (Reh. Props)		Victoria Rd, N. Acton		(1)
Filming/O.B. date(s)		Week(s)						
Producer		Room No.	Building	Tel. Ext.		File Copy		1
Director		E804	TC			Date		*
Designer		400	Scenery Block					
David Maloney								
Pennant Roberts								
Roger Murray-Leach								

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:  
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)  
(PART 3)

PART 1 Mark-up date(s): Wednesday, 19th October 1977

First reh. date: Thursday 20 October Last reh. date: Monday, 31st October

Details of Saturday afternoons or Sundays if required (state dates and times):

Sat. P.M.'s please, not Sundays - but please let us know if a bid for a Sunday is made by anyone else.

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, etc.):

Large composite sets will be used in every episode.  
A large room at North Acton will be required.

Our series continues until Week 11 1978 & subsequent booking forms will come to you.

Signed

*P. E. C. Lee*

Date

5th August 1977

PART 2 The following rehearsal facilities have been booked for this production

Room ..... 402, T.R.R.

Total no. of days 13 at £60 TOTAL INTERNAL COST £780

Facility Code J 30

Signed

*Anne Cuthbert-Gall*

Date

23rd September 1977

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

Date



PROG. TITLE				REHEARSAL ROOM BOOKING			
BLAZE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
1 - 4				Studio Bookings		4047 T.C.	
Proj. No(s)		Prod. Costing Wk(s)	Channel				
2247/1521,2,3,4							
Dept.		Studio					
DIAMA, SERIES							
Production date(s)		Week(s)		Producer		*	
				Director		*	
				Sup. (Reh. Props)		Victoria Rd, N. Acton	
Filming/O.B. date(s)		Week(s)					
Non-Fri		39					
		Room No.	Building	Tel. Ext.			
Producer		Director	Designer			File Copy	
David Maloney		Michael Briant, Pennant Roberts, Yase Lorriner				1	
						Date	
						*	



Two copies of this form will be returned by Studio Bookings to the Producer quoting costs: (PART 2)  
One of these two copies, signed by the Producer, will be returned to Studio Bookings: (PART 3)

PART 1      Mark-up date(s):      Tuesday, 20th September 1977

First reh. date:      Wed. 21 September      Last reh. date:      Friday, 23rd September

Details of Saturday afternoons or Sundays if required (state dates and times):      NIL

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):      NIL

Any other details (i.e. large composite sets, etc.):      1 room required at North Acton, rehearsal room block for film rehearsals only.

Signed      J.E.C. Rees      Date      5th August 1977

PART 2      The following rehearsal facilities have been booked for this production

Room .....

Total no. of days      at      TOTAL INTERNAL COST      Facility Code      J 30

Signed      Date



Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3      I accept the above booking

Signed      Date



Rose Murray - L

David Maloney, Producer "Blake's Seven"

MS04 TC

11th August 1977

MODEL FILMING/"BLAKE'S SEVEN"

Ian Scoones

Copies: Michael Briant  
Pennant Roberts  
Vere Lorrimer  
P.H.M. (Sheelagh Rees)

As mentioned by phone yesterday, we have now decided positively that Part 3 of "Blake's Seven" (now entitled "Cygnus Alpha") should be set at night and that you are going to see, if you have time, whether we can get an extra shot of the LONIXON taking off from Cygnus, on its return journey, when you film the model work next week.

Also, we shall require the surveillance camera for the first week of our sequence filming in Week 39 and this same camera (to swivel and with a red light) can be used in Part 1 in Blake's cell and Part 2 in the LONIXON passenger compartment to cover the prisoners.

(David Maloney)



PROG. TITLE				TELECINE BOOKING REQUEST/AMENDMENT												
BLAKE'S SEVEN				Distribution						Denotes Recipient				<input checked="" type="checkbox"/> No of Cop		
Episode(s) / Sub. Title "SPACE FALL"				Thro:-						Room No. and Building						
Proj. No(s)		02247/1521		Prod. Costing Wk(s)	44		Channel	1		Dept. Org.: Org. Drama Series				5080 TC		2
Dept.		DRAMA SERIES		Studio		TQ3		To:- F.A.C.				6055 T.C.		②		
Production date(s)		Tue/Wed 1/2 November 1977		Week(s)		44		Production Office				(Pennant Roberts)		①		
Filming/O.B. date(s)		26 September - 12 October		Week(s)		39/41										
Producer		David Maloney		Room No.		8804		Building		TC		Tel. Ext.				
Director		Pennant Roberts				204		Threshold Ho.								
Designer		Roger Murray-Leach				400		Scenery Blk.								
														File Copy	1	
														Date		12.8.77
INSERTS into		Date(s)	No. of Machines		Rehearsal		Tx/Record		Film Dur.	Mins						
			16mm	35mm	From	To	From	To								
Studio .....		Tues 1 Nov	1		1400	1800	1930	2200	ALLOCATION							
O.B. Location		" "		1	1400	1800	1930	2200								
		Wed 2 Nov	1		1100	1800	1930	2200								
		" "		1	1400	1800	1930	2200								
TRANSFERS																
Film to VT																
Film to FR																
(Delete as appropriate)																
REVIEW																
VIP/Special																
(Delete as appropriate)																
Feed to Room No ..... Building ..... Tel. Ext. ....											Accepted by Recording Unit F.A.C.  Date .....  Room 6055 T.C.  Tel.Ext. ....					
ADDITIONAL INFORMATION N.B. Standard Colour Facilities will be allocated unless special requirements are indicated below: i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame.																
Signed ..... (P.O.M.) ..... (Producer/Director/Organiser: Delete as appropriate)																
Organiser's Tel.Ext. ....																



"BLAKE'S SEVEN"

NOTES FOR PRODUCTION TEAMS



PRODUCER:	David Maloney	E804 TC	
SECRETARY:	Lynne Rees	"	"
SCRIPT EDITOR:	Chris Boucher	C/o "	"
PRODUCTION			
UNIT MANAGER:	Sheelagh Rees	E809 TC	

---

"BLAKE'S SEVEN" is a drama series of thirteen episodes for BBC-1.

All relevant filming, recording, and music recording dates can be found in our Recording Schedule, issued on 19th August 1977.

For your information the following notes cover:-

- Artists
- Author
- Billings
- Budgets
- Contracts Assistant
- Costume
- Credits
- Design
- Filming, Film Editing and Film Dubbing
- Graphics
- Make-Up
- Manhours
- Music
- Photographs
- Plan Agreed Date
- Property Buyer
- Read-through
- Regular Artists
- Rehearsal Room
- Studio Staffing
- Sypher Dub
- Telecine
- Timing
- Titles
- Transmission
- VT Recording
- Videotape Editing
- Visual Effects
- Walkons & Extras



ARTISTS: For Regular Artists, see under Regulars.  
An index of artists other than regulars is kept in the producer's office for director's reference.

AUTHOR: Terry Nation has written all the scripts. The inviting of him to read-throughs and studio will be done by the script editor, so please liaise with him as regards dates and times.

BILLINGS: Will be done by the producer's office. Please furnish us with:  
1. A cast list in order of appearance  
2. Confirmation of any special credit agreed (which will have been previously discussed with the producer).

BUDGETS: Issued to each member of the production team by the P.U.M. If in doubt about the amount of money allotted to any component please refer at once to the P.U.M. or producer, before committing the expenditure.  
After recording, P.A. will liaise with P.U.M. to check contracts and P.A. will return the completed estimated spent figures to the P.U.M.

CONTRACTS ASSISTANT: Nancy Davies. Room S310 TC. Ext:

COSTUME: Barbara Lane. Room 3007 TC. Ext:  
Would P.A.'s please take extra care when booking Walkons and Extras that:  
1. They fit the specially made costumes (which are being constructed to give a lot of leeway)  
2. That any foreseen difference to a planned character which affects costume will immediately be told to the producer. Costume costs have risen enormously and we must therefore be extremely careful about the ordering, making and use of each one.  
P.A.'s will realise that the costume is going to cost more than the Extra or Walkon and therefore the booking of ad lib additional extras is not feasible.

CREDITS: See also under 'Titles'.  
The author's credit will appear on film on the opening titles. The episode sub-title and all end credits will be on TJ slides superimposed from the studio. The end credit list will follow later.

DESIGN: Designers are shown on the Recording Schedule, as allocated to each director. See particularly under PLAN AGREED DATE.

FILMING: Proposed dates shown on Recording Schedule. The first four episodes will film in block.  
FILM CAMERAMAN: Ken Willicombe  
FILM SOUND RECORDIST: Bill Meekums  
FILM EDITOR: Mike Adams S210 T.F.S. Ext:  
(starts Mon. 26th Sept.)

GRAPHICS: Bob Blagdon. Room E708 TC Ext:

MAKE-UP: Eileen Mair. Room E112 TC Ext:  
Marianne Ford " " "

Eileen and Marianne together cover weeks 39,40 and 41 and Studios 1,2 and 4. Then Eileen does 5,8,9,12 and 13 and Marianne does 3,6,7,10 and 11.

As with COSTUME, please discuss carefully with Eileen Mair before booking Extras and Walkons, so that for instance where particularly hairy creatures are required they may have their own.

MANHOOURS: A very difficult and stringent situation exists regarding manhours.

It is the P.A.'s responsibility to liaise closely with the designer to keep the show within the allotted manhours and if necessary hold it down. In the coming months the new scenery construction system will not allow extra manhours, and additionally a late plan agreed will not be penalised, but will have its manhours docked. This means that lateness could mean the loss of part of your set.

N.B. Remember also that construction for film will be allocated and shown on the budget; should it not be available in that slot, then it will have to be taken from the studio and converted.

MUSIC: Our title, incidental and closing music will be composed and conducted by Dudley Simpson.  
After VT editing, Dudley Simpson and the director concerned will meet with a Shibaden copy of the edited show to discuss music points.

Music recording and Sypher dub dates are fixed and shown on the Recording Schedule.

After each show is completed, Assistants will:

- a) return to Ben Travis the amount of incidental music composed for the episode and
- b) add the relevant details to the music section of the P.asC.

PHOTOGRAPHS: RADIO TIMES and PICTORIAL PUBLICITY: Producer's office will arrange. Please always send them a film schedule.

PLAN AGREED

DATE: As above, Manhours: late Plan Agreed will result in part of your set not being built.  
P.A.'s are responsible for making sure the plan is agreed on the date given.

PROPERTY

BUYER: Paul Woods Room:266 Sc. Blk. Ext:

READTHROUGH: After the first readthrough for Recording 1, Episode 2, the read will take place at 10.30 a.m. on the morning after the recording.

REGULAR

ARTISTS: A separate list available in producer's office. Addresses and phone numbers must not be made freely available and, as usual, cast lists for readthroughs for both regulars and other artists must never show these details.



REHEARSAL  
ROOM:

At Rehearsal Room Block, North Acton.  
Room number to follow.

STUDIO

STAFFING:

TM1: Brian Clemett  
TM2: Peter Valentine

Sound Supervisors: Tony Millier  
Clive Gifford

Gram. Ops: Gordon Phillipson  
Martin Ridout

SYMPHER DUB: There will be a sympher dub for every episode (see schedule).

TELECINE: One 35 mm channel and one 16 mm channel booked for each episode.

TIMING: Would directors please talk to producer and script editor as soon as they perceive any problems.

TITLES: Opening titles, 35 mm telecine, contains the title and the author credits. Episode sub-title comes as a TJ slide from the studio.

TRANSMISSION:

BBC-1 Week 1, 1978.

VT

RECORDING:

We have requested 2 sessions - 1 on evening of first studio day and the second as normal.

VIDEOTAPE

EDITING:

2 days of 3-machine editing has been requested. At the end, on review, a Shibaden copy must be taken for director/composer review, and concurrently or soon after a Sony for the sympher dub.

VISUAL

EFFECTS:

Ian Scoones Room: G01 Western Ave. Ext:

WALKONS &

EXTRAS:

Please refer to cast lists of previous productions. Unlike contemporary productions, it may be wiser to use the same people again and again - refer to producer. See note under "Costume".

Sheelagh Rees, P.U.M. "Blake's Seven"

E809 TC

25th August 1977

FRONT AXIAL PROJECTION FOR "BLAKE'S SEVEN" STAGE FILMING

A.J. Zimmer, E704 TC

Copies: Pennant Roberts  
Roger Murray-Leach  
David Maloney

This is to confirm that we shall require Front Axial Projection on Stage 2 at Ealing on one of the three days Monday/Tuesday/Wednesday of Week 39, 26/27/28th of September.

Pennant Roberts will know very soon which date he would like and we will let you know accordingly.



(Sheelagh Rees)



PROG. TITLE <b>"BLAKE'S SEVEN"</b>				ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title <b>AS SHOWN BELOW</b>				Distribution		Denotes Recipient	
Proj. No(s) <b>02247/1521-33</b>				To: <b>Nancy Davies</b>		Room No. and Building <b>S310 S.H.</b>	
Dept. <b>DRAMA SERIES</b>				Contracts Asst.: <b>Nancy Davies</b>		No of Cop <b>1</b>	
Production Date(s)				Week(s)			
Filming/Editing Date(s)				Week(s)			
Producer <b>David Maloney</b>				Room No. <b>E804</b>		Building <b>TC</b>	
Director/Designer <b>Pennant Roberts, Michael Briant, Vere Lorrimer</b>				Tel. Ext.		File Copy <b>31.8.77</b>	

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
-----------------	--------------------	------------------------	---

### REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

**Rec. 1 (Ep. 2) Thursday 20 October - Saturday 29 October inc. N. Acton room T.B.A.**

**FULL LIST OF RECORDING DATES ATTACHED** + Monday 1st October

### FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

#### REHEARSAL

**20-23 September inc. at N. Acton (Room & Time T.B.A.)**

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
<b>Sally Knyvette</b> <b>C/o Bill Horne</b>		<b>JENNA</b> <b>FILM REHSL: (For Rec 1) 20-23 September At .....</b> <b>FILMING: Rec. 1 } Min. 2 days between 26 &amp; 28 Sept.</b> <b>Ep. 2 }</b>	
		<b>No filming for Recs. 2,3,4</b>	
		<b>To play Jenna in Eps. 1 -13 inc. See attached list of recording dates.</b>	
<b>OPTIONS FOR ABOVE:</b>		1) Option exercisable by the BBC on 14 April 1978 or 1 month after last recording, whichever is the later. 2) Performance commencing on or before (FILM) 9th Oct 1978 & STUDIO Week 48, 27 November. 3) Min no. of eps. 9 out of 13. 4) Fee per episode - increase as low as possible. <i>Hair &amp; make up class</i>	
<b>OPTIONS FOR AVON AND CALLY WILL BE THE SAME AS ABOVE</b>			
			Cont .....
Signature of Producer/Director <i>David Maloney</i>			



"BLAKE'S SEVEN"				ARTIST'S (CONTRIBUTORS) REQUISITION				
<div style="display: flex; justify-content: space-between;"> <span>Author(s) / Title</span> <span>Prod. Costing Wk(s)</span> <span>Channel</span> </div>				Distribution To:		Denotes Recipient Room No. and Building		No of Cop 1
<div style="display: flex; justify-content: space-between;"> <span>Proj. No(s)</span> <span>Dept.</span> <span>Studio</span> </div>				Contracts Asst.:		S.H.		1
<div style="display: flex; justify-content: space-between;"> <span>Production date(s)</span> <span>Week(s)</span> </div>								
<div style="display: flex; justify-content: space-between;"> <span>Filming/O.B. date(s)</span> <span>Week(s)</span> </div>								
<div style="display: flex; justify-content: space-between;"> <span>Room No.</span> <span>Building</span> <span>Tel. Ext.</span> </div>						File Copy		1
Producer Director Designer						Date		*
RECORDING TIMES		PROGRAMME DURATION		ALLOCATION FOR ARTISTS		£		
REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)								
FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)								
NAME OF ARTIST/CONTRIBUTOR Address and 'phone number		(FOR USE OF CONTRACTS DEPT ONLY)		ROLE OR NATURE OF CONTRIBUTION		REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)		
<b>Paul Darrow</b> C/o John Penrose, London Management				<u>AVON</u> FILM: For Rec. 1 (Ep. 2) 2 days in Week 39 NO FILM in Rec. 2 (Ep. 1) "      " Rec. 3 (Ep. 3) FILM: For Rec. 4 (Ep. 4) 2 days in Week 39 1 day in Week 40 FILM REHEARSAL AS PAGE 1 (Ref. directors)  To play Avon in Eps. 2-13 inc. (N.B. Episode 2 is Recording No. 1)  Options as for Sally Knyvette, see Page 1. <i>Hair + fight scenes.</i>				
<b>Jan Chappell</b> C/o Carol James Management				<u>CALLY</u> FILM REHEARSAL AS PAGE 1 (Ref. directors) FILMING: 2 days in Week 39 1 day in Week 40  To play in Episodes 4-13 inc. (Recordings 4-13 inc.)  Options as for Sally Knyvette and Paul Darrow <i>Hair + fight scenes</i>		For Ep. 4 Rec. 4   Signature of Producer/Director <i>David Trelby</i>		



				ARTIST'S (CONTRIBUTORS) REQUISITION			
Name(s) / Title Proj. No(s) Dept. Production date(s) Filming/O.B. date(s)				Distribution		Denotes Recipient	
				To:		Room No. and Building	
Prod. Costing Wk(s) Channel				Contracts Asst.:		S.H.	
Studio							
Week(s)							
Week(s)							
Room No.				Building		Tel. Ext.	
Producer						File Copy	
Director						Date	
Designer						1	

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
-----------------	--------------------	------------------------	---

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule )
David Jackson C/O Joseph & Wagg		<u>GAN</u> Options as for JENNA, AVON & CALLY	
		<u>Rec. 1 (EP. 2) Studio only</u> <u>FILMING &amp; STUDIO</u> for Rec. 3 (Ep. 3) 2 days in Week 41 Mon/Tu 10/11 October	
		<u>FILMING</u> for Rec. 4 (Ep.4) 2 days between 29 September & 3rd October  To play Gan in Eps. 3-13 inc.	
		<i>Har + J. Jackson</i>  Signature of Producer/Director <i>David Jackson</i>	



PROGRAMME: BLAKE'S SEVEN "SPACE FALL"

PROJECT NO.: 02247/1521

FILMING DATES: Wks 40/41

REHEARSAL DATES:

STUDIO DATES: Tu/W 1/2 November

REHEARSAL ROOM:

STUDIO: Tc3

LOCATION:

TYPE 11:

TYPE 1 :

RECORDING TIME:

REHEARSAL ROOM TEL NO:

	<u>NAME</u>	<u>ROOM NO.</u>	<u>PHONE NO.</u>
PRODUCER:	DAVID MALONEY	E804	
P.U.M.:	SHEELAGH REES	E809	
SCRIPT EDITOR:	CHRIS BOUCHER	E1108	
DIRECTOR:	PENNANT ROBERTS	5076	
P.A.:	PAULINE SMITHSON	"	
M.:	PHIL HILL	"	
DIRECTOR'S ASST.:	NORMA FLINT	"	
DESIGNER:	ROGER MURRAY-LEACH	400 Sc	
PROP BUYER:	PAUL WOODS	266 Sc Blk	
GRAPHICS:	BOB BLAGDON	E708	
BOOKER:	NANSI DAVIES	Sul 310	
COSTUME DESIGNER:	BARBARA LANE	3007	
MAKE-UP ARTIST:			
CAMERAMAN:	KEN WILLICOMBE	E10, TFS	
SOUND RECORDIST:	BILL MEEKUMS		
FILM EDITOR:	MIKE ADAMS	S210, TFS	
FILM EDITING DATES:			
FILM DUBBING DATES:			
PLANNING MEETING			
FILM RECCE:			
T.M.1.:	BRIAN CLEMETT		
T.M.2.:	GORDON PHILIPSON		
SOUND SUPERVISOR:	TONY MILLIER/CLIVE GIFFORD		
GRAMS OPERATOR:			
VISION MIXER:			
FLOOR ASST:			



PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
"SPACE FALL"				To:-			
Proj. No(s)				Room No. and Building			
02247/ 1521				Miss Nansi Davies			
Prod. Costing Wk(s)							
Channel							
Dept.							
Drama, Series							
Studio				TC			
Production date(s)							
1/2nd NOVEMBER							
Week(s)							
Filming/O.B. date(s)							
26th Oct - 3 October							
Room No.				Building		Tel. Ext.	
E804				T.C.			
5076				T.C.			
Producer				File Copy			
Director				Date			
Designer				1			

SUBJECT

Would you be so kind as to negotiate contracts for the following two people who will be involved in the filming for the above :-

ERIC DUNNING - will be coming to T.F.S. to prepare flying on wire equipment for the actor who will be playing 'Raiker'. He will be preparing on 26th September and the sequence will be shot on the 27th: "This is the sequence when Raiker vanishes from the mouth of the transfer tube disappearing into space.

FRANK MAHER - Pennant would like him booked as a Fight/Stunt-type Arranger: He will be with us as follows :-

14th September - a recce day with director to location

21st September - Rehearsal day at North Acton

26th/(or 27th September) - Will be at the filming at T.F.S., Ealing.

29th September - Will be at filming on location.

Plus also 2 days preparation

Plus 1 day consultation with the director (in the office)

This makes a total of 7 days.

The two filming days are, at Ealing - the fight with GARTON in the computer room; and on location the fight with CALLY and BLAKE in ep. 4. (but charge to ep. 1):

No doubt you will ring me to discuss !

(Norma Flint)



**From:** Lynne Rees, Secretary to David Maloney

Room No. &  
Building:

E804 TC

Tel.  
Ext.:

date: 2nd September 1977

**Subject:** "BLAKE'S SEVEN": EXPERIMENTAL SESSION

**To:**

Jeanette Wright; A.J. Mitchell; Vision Mixer Alloc.; Facilities  
Clerk Drama Series; Michael Briant & Co.; Pennant Roberts & Co.;  
Vere Lorrimer & Co.; Roger Murray-Leach; Bob Blagdon; Bernard Wilkie.

There will be an experimental session for "Blake's Seven"  
electronic effects in TC5 on Friday 9th September, from 14.00  
to 18.00.

I know that some of you will be unable to attend but David hopes  
that as many people as possible will be able to take advantage  
of this session which is the only time Planning can let us have  
before all the filming commences.

*Lynne*





Ext.

6th September 1977

Dear

Just to confirm that we would like to hire a one-0 Type toilet on the 29th and 30th September. To be delivered to the Betchworth quarry - the exact position to be confirmed later. I understand that the cost will be £            inclusive.

Thank you for your help.

Yours sincerely,

(Pauline Smithson)  
Production Assistant, 'BLAKE'S SEVEN'

Messrs Cox Plant Hire,  
54 Station Road,  
Betchworth,  
SURREY.

PROG. TITLE		BLAKE'S SEVEN		ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title		"SPACE FALL" : EPISODE 2.		Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Proj. No(s)		02247/ 1521		To:		Room No. and Building <input checked="" type="checkbox"/>	
Dept.		Drama, Series		Contracts Asst.:		S.H.	
Production date(s)		1st/2nd NOVEMBER		Miss Nansi Davies			
Filming/O.B. date(s)		26th, 27th, 28th SEPTEMBER					
Producer		David Maloney		Room No.		Building	
Director		PENNANT ROBERTS		E804		T.C.	
Designer				5076		T.C.	
				Tel. Ext.		File Copy	
						Date 7th September *	

RECORDING TIMES	50'	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
-----------------	-----	--------------------	------------------------	---

### REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Between 20th - 31st OCTOBER 1977  
BBC Rehearsal block, North Acton

### FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Mon 26th/Tues 27th, Wed 28th SEPTEMBER:  
at, Stage 2, Television Film Studios, Ealing Green.

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule )
GARETH THOMAS		BLAKE	film + studio
Sally Knyvette		JENNA	film + studio
Paul Darrow		AVON	film + studio
David Jackson		GAN	studio only
		VILA	studio only
Signature of Producer/Director .....			



PROG. TITLE	BLAKE'S SEVEN		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Episode(s) / Sub. Title	"SPACE FALL" (EPISODE 2)		Page No.	*
Proj. No(s)	02247/1521			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
LESLIE SCHOFIELD	Martina Martin	OK SUB-COMMANDER RAIKER HAS SCRIPT	CAT II film + studio  + <u>FLYING CLAUSE</u> + HAIR CLAUSE
<del>NORMAN JONES.</del> Glyn Owen	LONDON MANAGEMENT	CAPTAIN LEYLAN	CAT II + also in <u>EP. 3.</u>  studio only + HAIR CLAUSE
NORMAN TIPTON,	Jan Dutton	OPERATOR ARTIX HAS SCRIPTS.	CAT II + also in <u>EP. 3.</u>  studio only + HAIR CLAUSE
TOM KELLY	BOYACK & CONWAY  OR EXT.	NOVA HAS SCRIPT.	CAT II  film + studio  <u>HAIR CLAUSE</u>
BILL WESTON		GARTON	+ <u>HAIR CLAUSE</u> film + studio Also to take part in a fight - on film - (with Avon) This will probably be a Stunt Man type booking: <u>STUDIO</u> - probably just one day.
Michael Mackenzie	David Preston	GUARD ONE GUARD	CAT I + also studio only <sup>in</sup> <u>EP. 1.</u>  + <u>HAIR CLAUSE</u>

Signature of Producer/Director: .....

PROG. TITLE	BLAKE'S SEVEN		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Episode(s) / Sub. Title	"SPACE FALL" : EP 2.		Page No.	*
Proj. No(s)	02247/1521			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
DAVID HAYWARD  ✱	CAROL JAMES	TEAGUE ✓ HAS SCRIPT	PROBABLY CAT I  studio + film  + HAIR CLAUSE
BRETT FORREST	SINGLETON HOWARD  OK. E	OK.  KRELL ✓ SCRIPT Sent  HAS SCRIPT.	PROBABLY CAT I  studio + film  + HAIR CLAUSE  FILM Galney
ERIC DUNNING		+ VOICES OF :-  'JENNA'S MOTHER' 'AVON'S BROTHER' <del>'JENNA'S FATHER'</del>	These voices will be dubbed on after the recording (on sypher dub) & will be booked at a later date
Signature of Producer/Director: .....			



From: David Maloney, Producer "Blake's Seven"

Room No. &  
Building:

E804 TC

Tel  
Ext

date: 9.9.77

Subject: REGULAR CHARACTERS: "BLAKE'S SEVEN"

To: Pennant Roberts & team; Michael Briant & team; Vere Lorrimer & team;  
Barbara Lane; Eileen Mair

Our 6 regular characters have now been confirmed and I list  
below their addresses and telephone numbers:

SALLY KNYVETTE (JENNA) C/o Bill Horne

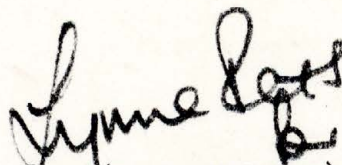
JAN CHAPPELL (CALLY) C/o Carol James

GARETH THOMAS (BLAKE) C/o Leading Artists

PAUL DARROW (AVON) C/o London Management

MICHAEL KEATING (VILA) C/o April Young Ltd.

DAVID JACKSON (GAN) C/o Joseph & Wagg

  
(David Maloney)



PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
Proj. No(s)				Prod. Costing Wk(s)		Channel	
02247/1521							
Dept.				Studio		TC	
Drama, Series							
Production date(s)				Week(s)			
Filming/O.B. date(s)				Week(s)			
STAGE 2. 26th/27th/28th Sept							
Producer				Room No.		Building	
Director				E804		T.C.	
Designer				5076		T.C.	
				Tel. Ext.		File Copy	
						Date	
						9th September	

SUBJECT FRONT AXIAL PROJECTION

1977

This is to confirm that we should like to have front axial projection for the above production, on Stage 2, TFS, Ealing on Tuesday 27th September.

I understand you will prepare on the morning of the 27th and will be ready to start shooting after lunch.

Many thanks.

(Norma Flint)



room 5076: ext

9th September 1977

Dear Mr Brown,

Just to confirm that we would like to film in your Power Station on Monday 3rd October 1977.

The unit will consist of approximately thirty assorted people ! As soon as possible I shall send you a list of their names and addresses. We shall be bringing our own caterers, but would be pleased to use the room that John showed us for changing the actors.

I think we shall arrive between 10.30 am and 11.00 am, and departing around about 6.30 pm to 7.00 pm. Miss Carol Vigurs from our Facilities Department will be sending you a letter of indemnity.

Thank you for all your help and looking forward to seeing you soon.

Yours sincerely,

(Pauline Smithson)  
Production Assistant, 'BLAKE'S SEVEN'

Oldbury Power Station,  
Oldbury-on-Severn,  
Nr Bristol,  
AVON



PROG. TITLE		BLAKE'S SEVEN		VISUAL EFFECTS REQUIREMENTS			
Episode(s) / Sub. Title		EP. 2 SPACE FALL		Distribution		Denotes Recipient	
Proj. No(s)		02247/ I52I		To:-		Room No. and Building	
Dept.		Drama, Series		Visual Effects Org.		G07 250 Western Avenue	
Production date(s)		Week(s)					
Filming/O.B. date(s)		Week(s)					
Producer		David Maloney		Room No.		Building	
Director		PENNANT ROBERTS		E804		T.C.	
Designer				5076		T.C.	
				Tel. Ext.		File Copy	
						Date Sent	

Rehearsal Room Phone No.	Film Location	Date Rec'd
	T.F.S. EALING	

PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE as discussed with Producer

DATE RECD. IF KNOWN	ITEM	DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL £
26-28 SEPT.	<u>T.F.S. EALING</u> EP. 2			
	<u>COMPUTER ROOM</u>			
		1. WORK BOX(to include electronic tools & cable)		
		2. ELECTRONIC PROBE		
		3. 3 HOLES TO PUNCTURE HULL		
		4. SEALING FLUID FROM NOZZLES(SERVICE CHANNEL)		
	<u>TRANSFER TUBE</u>			
	6. 4 SURVIVAL UNITS	EACH COMPRISING		
		a) BREATHING APPARATUS		
		b) FEDERATION GUNS		
		c) ELECTONIC TOOLS		
		d) COMMUNICATORS		
29-30 sept	LOCATION : BETCHWORTH QUARRY, STATION RD. BETCHWORTH, SURREY			
30 OCT.	EP. 4. TIME SQUAD			
	1. GUNS, BELTS	} found on Liberator		
	2. TRAVEL BRACELETS			
			4 off	
	3. MAP PLATE (BLAKE)			
	4. I TOOL BOX ( with contents)			
	5. CAMPFIRE (BLUE FLAME)			
	6. 'OLD FASHIONED' MACHINE GUN (Signature)			
	7. 4 FEDERATION GUNS(as Ep.I.)			
	8. LOCK PICKING DEVICE.			

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance or the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.



Production Assistant's

ESTIMATE OF VARIABLE COSTS

It is the Production Assistant's responsibility to ensure that his/her budget does not exceed its Total Variable Budget, even though individual items will only occasionally amount to the same as the Producer's Allocation for them.

Therefore, on assignment to the production the Production Assistant should receive two copies of this document from the P.U.M. with the Producer's Allocation already completed, and the Production Assistant should keep a running total of costs, working with the Director's Assistant and P.U.M. where practicable, as the Production proceeds.

After programme completion the final version of the Estimate of Variable Costs should be completed by the Production Assistant, and one copy should be returned to the P.U.M., and the other to Organiser, Series. At the same time the Director's Assistant will be completing the computer stationery P.F.E. form and returning that to Series' Finance Clerk.

Production staff can see a computer print-out of their costed programme within three weeks of production, by contacting either the P.U.M. or Series' Finance Clerk. They can thus compare their final estimate with the actual charges.

---

STRAND TITLE:	<u>"BLAKE'S SEVEN"</u>	PROGRAMME TITLE:	"Space Fall"
PROJECT NO:	02247/1521	RECORDING WEEK/DATE:	Week 44 1977 Tu/Wed, 1/2 November
DIRECTOR:	<u>Pennant Roberts</u>	P.A.:	Pauline Smithson
P.U.M.:	S. Rees	DIRECTOR'S ASST.:	<u>Norma Flint</u>
		A.F.M.	Philip Hill

FILMING: WEEK 39: MON/TU/WED at TFS EALING, STAGE 2

N.B. All block filming costs will be charged to this episode.



CODE	ACCOUNT	PRODUCER'S ALLOCATION	DETAIL	ESTIMATE COSTS
101	Artists Fees (Total)	3703 92	Artists (See Pg 1a) Dudley Simpson as conductor (est.) 1 session @ £ (est.) + 1 @ £ (est.)	£
105	Orchestras	481	1 session for titles 1 session for this episodes incidental music (8/6 musicians + portorage)	
106	Copyright <i>1055 1300 123</i>	1230	Author £ Dudley Simpson contracted sig. tune: £ Incidental: £ (est.) (10' @ £ )	
108	Facilities	1200	Rec. 1 No charge (TFS Ealing) -0 Bray Studios - Stage charge £450 Rec. 2 - £300 Rec. 3 - £200 Rec. 4 - £250	
109	Orchestrations	110	For title music: £55 (est.) For Rec. 1 incidental £55 (est.)	
113	Hospitality	10		
114	Location Catering	1603	Rec. 1 - TFS Ealing -0 " 2 - ..... £800 " 3 - ..... £330 " 4 - ..... £473	
115	Expenses not on contract	736	Rec. 1 - TFS Ealing -0 " 2 - ..... £144 " 3 - ..... £272 " 4 - ..... £320	
117	Home T. & D.	600	Rec. 1 - TFS Ealing -0 Rec. 2 - ..... £200 " 3 - ..... £200 " 4 - ..... £200	
119	Foreign T. & D.	0		
123	Purchased Prog. Material	0		



ARTISTS:

PLUS

BLAKE:	TYPE 2	Regular	.....	3 days' film
JENNA:	"	"	.....	1 " " (min.2)
VILA:	"	"	.....	No film
AVON:	"	"	.....	3 days' film
GAN:	"	"	.....	No film
LEYLAN:	Type 2	.....	.....	No film
RAIKER:	"	.....	.....	1 day's film (min.2)
ARTIX:	"	.....	.....	No film
GARTON:	"	.....	.....	1 day's film (min.2)
TEAGUE:	"	.....	.....	" " "
WALLACE:	"	.....	.....	" " "
KRELL:	"	.....	.....	" " "
SPEAKING GUARD:	Type 1	.....	.....	No film
Jenna's Image;	"	.....	.....	No film (or Film only)
Avon's "	"	.....	.....	" " "
Blake's voice-				
image - doubled.				

Allocation for basic fees: £2695.

Add film as above.

Add retainers, 2 weeks for Blake, 3 for the rest.

Fittings: 15 allowed for costume;  
9 " " hair (cuts, etc.)

Additional recording days: 8 people @ £9.50 for pre-recording.

WALKONS AND EXTRAS:

Walkons:

WO 2:	Speaking Crew-man:	1 day O/rehsl; 2 days studio.
WO 1s:	3 guards	2 days studio each.
	3 crew members:	2 days studio each.
	5 prisoners:	2 days studio each.
Extras:	5 prisoners:	1 day's studio each.

To be re-shuffled as director wishes.

Plus 2 hours overtime each.



CODE	ACCOUNT	PRODUCER'S ALLOCATION	DETAIL	ESTIMATED COST £
124	Film Stock & Processing NO	2900	Charge for 4 episodes estimated @ 40 mins of 16mm @ 5:1 - £1640 10 mins of 35mm - 1260	
127	Hired Studio Equipment	0	Nike booked: VT hand-held camera pencilled in	
128	Transport Credit Taxis	60		
131	Videotape (cost of tapes)	419	1st evg: 2 x 90' tapes: £160 2nd " 2 x 90' " 160 Elec. edit: 1 x 60' tape: 55 2 Shibs @ £13, 1 Shib @ £8, 1 Sony @ £10 (sypher): 44	
132	Extras and Walk-Ons	672	See page 1a for detail.	
133	Stills - BBC	0		
134	Stills - Agency	0		
135	Miscellaneous	100		
137	Visual Effects NO	1350	P.B.E. Allocation to cover model filming + this episode's effects.	
138	Action Properties NO	400		
c/f £9765				
£15666				
SUB-TOTAL				



to  
DIRECTOR

## 'B' &amp; 'C' CODES

CODE	RESOURCE	TYPE OF UNIT & COST OF 1 UNIT	NO. OF UNITS ALLOC- ATED	COST IN £s	NOTES	DIRECTOR POST-PRO- DUCTION RETURN £s
					Allowed	
B 25	SPUR RECORDING STUDIO	Hour £25	3	£75	<del>XXXXXX</del> for possible voice recording: please cancel by ..... if not required, to save charges.	
B 28	TELEVISION MUSIC STUDIO, LIME GROVE	Hour £34	3	£102	Booked on Mon 14 November from 1430 to 1730 for your episode. Title music studio not yet booked	
B 29	INDEPENDENT TECH. OPS.	Hour £4.50	0	0	Check at Planning Meeting if TM 2 intends to book, and allow for charges.	
B 43	SPUR EDITING ROOM	Hour £7.50	3	£22	Booked on Wed 21 December from 1000 to 1230 for Sypher prep.	
B 44	SYEPHER SUITE	Hour £27	7	£189	Booked on Wed 21 December from 1400 to 2200 for your sypher dub.	
	TOTAL £ ALLOCATED:			£388	TOTAL ESTIMATED: 'B' £	
45	STUDIO CREW: Standard team + 5 men as allocated by Planning	Hour £106.50	23.50	£2503	Covers both studio days.	
C 51	ADDITIONAL TECH. OPS FOR ELECTRONIC EFFECTS. ETC.	Hour £4.50	24	£108	Check with TM 2.	
	TOTAL £ ALLOCATED:			£ 2611	TOTAL ESTIMATED: 'C': £	
	TOTAL £s ALLOCATED:			£ 2999	ESTIMATED COST: 'B' £ 'C' £	



to  
DIRECTOR

'D' CODES

CODE	RESOURCE	TYPE OF UNIT & COST OF 1 UNIT	NO. OF UNITS ALLOCATED	COST IN £s	NOTES	DIRECTOR'S POST-PROD. RETURN £s
					THIS EPISODE:-	
DO 1	FILM SHOOTING MAN-DAYS - Camera & Sound Crew	Day <del>£43</del> £37	2 15	86 555	Conference/Lighting - 2 mandays 3 days at TFS x 5 - man crew = 15 mandays	
DO 7	CAMERA/SOUND extra hours	Hour £7.50	0	0	No extra hours on the Stage	
DO 8	CAMERA/SOUND: Weekend surcharge	Day £25	0	0		
DO 9	CAMERA/SOUND EQUIPMENT	£	-----	270		
D 11	LIGHTING MEN - MANDAYS	Day <del>£43</del> £37	15	555	XXXXXXXXXXXXXXXXXXXXX XXXXXXX 5 men x 3 days = 15 mandays	
D 17	LIGHTING MEN - extra hours	Hour £7.50	0	0	Recce: 1 man x Shoot: men x hours x days = extra hours No extra hours on Stage	
D 18	LIGHTING MEN - Weekend surcharge	Day £25	0	0		
D )	LIGHTING EQUIPMENT (NB: the mancharge is levied only on shooting days)	£	-----	0	XXXXXXXXXXXXXXXXXXXXX Mancharge: mandays @ £24: Lighting equipment is included in TFS Stage cost. Various: 20	
D 31	FILM EDITING	Day £62	8	496		
D 37	FILM EDITOR - extra hours	Hour £13	0	0		
D 41	VIEWING THEATRE	Hour £13	1	13	Over and above rushes	
D 51	ROSTRUM CAMERA	Hour £11.50	0	0		
D 61	FILM DUBBING	Hour £44	4	176		
	TOTAL £s ALLOCATED:			£ 2151	ESTIMATED COST:	£

On pg 8 see FILM ESTIMATES for Recs. 2,3 &amp; 4 CHARGED TO THIS EPISODE

'D' CODES



to  
DIRECTOR

'F' CODES

DESIGN: 'F' CODES

<u>CODE</u>	<u>RESOURCE</u>	<u>TYPE OF UNIT &amp; COST OF 1 UNIT</u>	<u>NO. of UNITS ALLOC- ATED</u>	<u>COST IN £s</u>	<u>NOTES</u>	<u>Director's Post-Prod Costs £s</u>
F 05	STILLS PHOTOGRAPHER	Hour £8.50	24	204		
F 06	GRAPHICS	£	-	1275		
F 08	VISUAL EFFECTS	Hour £6.00	1200	7200	To cover model filming & F/X for this episode.	
F 32	DESIGNER	DAY £53	83	4399	} Contract figures	
F 37	" Extra Hours	Hour £6.50	78	507		
F 40	DESIGN ASSISTANT	Hour £4.50	500	2250		
TOTAL THIS PAGE: 'F' CODES: Allocated:			£	15835	ESTIMATED COST:	£

ALLOCATION OF RESOURCES  
to  
Director

Page: 6  
SCENIC SERVICING  
'G' Codes

CODE	RESOURCE	TYPE OF UNIT & COST OF 1 UNIT	NO. of UNITS ALLOCATED	COST in £s	Notes	DIRECTOR'S POST-PROD. RETURN in £s
G 05	SETTING & LIGHTING - STUDIO	Hour £7.50	170	1275		
G 06	FILM OPERATIVES - LOCATION	Hour £5.00	0	0	Rec. 1 (this Ep. 0) " 2 £360 72 H " 3 £240 48 H " 4 £360 72 H	
G 07	FILM OPERATIVES - TFS Ealing Stage	Hour £4.00	152	608	4 men x 1 day set 4 men x 3 day shoot 3 men x 1 day strike	
G 11	Property Buyer	Day £52	25	1300		
G 15	ARMOURER	Hour £7.00	0	0		
G 20	SHOW WORKING OPERATIVES - STUDIO	Hour £4.50	125	563		
G 30	DESIGN MATERIALS AND STOCK SCENERY - <u>FILM</u>	£	-----	2025	At ratio of 3:1 on film man hours	
G 30	DESIGN MATERIALS AND STOCK SCENERY - <u>STUDIO</u>	£	-----	5100	At ratio of 3:1 on man hours	
G 40	SCENERY CONSTRUCTION - STUDIO, inc. Carpenters/ Painters	Hour £7.50	1700	12750		
G 50	LOCATION CONSTRUCTION	Hour £7.50	675	5063	Includes both stage and location construction	
G 50	TFS EALING STAGE, CONSTRUCTION	Hour £7.50				
G 60	LOCATION ACTIVITY - Carpenters/Painters on location.	Hour £7.50				
TOTAL £ ALLOCATED:				£ 28684	ESTIMATED COST:	£

On pg 8 see film element estimates/Charged to this episode

'G' CODES



ALLOCATION OF RESOURCES  
to  
DIRECTOR

SPACE FALL PAGE: 7  
COSTUME, MAKE-UP & STUDIO MANAGER  
'H', 'I' & 'J' CODES

CODE	RESOURCE	TYPE OF UNIT & COST OF 1 UNIT	NO. OF UNITS ALLOC- ATED	COST IN £s	NOTES	DIRECTOR POST-PRO RETURN £s
H11	COSTUME DESIGNER	Day £65	55	3575		
H13	COSTUME DESIGNER - Extra hours	Hour £9	100	900		
H14	COSTUME ASSISTANT	Hour £4	460	1840		
H15	DRESSERS	Hour £7	198	1386	FILMING: 2 dressers x 3 days of 9 hours: 54 hours STUDIO: 6 dressers x 2 days of 12 hours: 144 TOTAL: 198 hours	
H20	COSTUMES	£ 2200	-----	2200		
	TOTAL £s ALLOCATED:			£ 9901	TOTAL £s spent in 'H' CODES: £	
I01	MAKE-UP ARTIST	Hour £8	460	3680		
I02	MAKE-UP ASSISTANTS	Hour £ 4.50	198	891	FILMING: 2 assts. x 3 days of 9 hours: 54 hours STUDIO: 6 assts. x 2 days of 12 hours: 144 hours TOTAL NO. OF HOURS:	
I04	POSTICHE & SPECIAL MATERIALS	£ 500	-----	500	Note hire charges: WIGS: £15 per week Beards & Sbds: £3.25 " " Moustaches: £1.50 " " *RETENTION FILM-TO-STUDIO MUST BE ADDED AT THE SAME WEEKLY CHARGE*	
	TOTAL £s ALLOCATED:			£ 5071	TOTAL £s spent in 'I' CODES: £	
J07	FLOOR ASSISTANT	Hour £3.50	27.50	96		
	TOTAL £s ALLOCATED:			96	TOTAL £s SPENT 'J' CODE:	



- 0 -  
ALLOCATION OF RESOURCES

SPACE FALL

RECORDING & MISCELLANEOUS

to  
DIRECTOR

.. 'K' & 'L' CODES

<u>CODE</u>	<u>RESOURCE</u>	<u>TYPE OF UNIT &amp; COST OF 1 UNIT</u>	<u>NO. OF UNITS ALLOCATED</u>	<u>COST IN £s</u>	<u>NOTES</u>	<u>DIRECTOR POST-PRODUCTION RETURN £s</u>
KO 1	VT RECORDING, TRANSFERS, PLAYBACKS - ALL VT WORK EXCEPT EDITING  PLAYBACK TO SHIB; & SONY FOR SYPHER:  DUB BACK to MASTER AFTER SYPHER:  3 PLAYBACKS:	Hour £20 per machine	10  1 2 3	200  20 40 60	1st. recording: 2½ hrs. x 2 machines 2nd. recording: 2½ hours x 2 machines	
				320	KO 1 Total:	
KO 2	VT EDITING	Hour £20	48	960	2 days x 8 hours x 3 machines: 48 hours	
	TOTAL:			960	KO 2 Total:	
KO 6	TELECINE: 16 mm	Hour £17	16	272	1400-2200 1st studio day 1100-2200 2nd studio day	
KO7	" 35 mm	£17	14	238	1400-2200 + 1400-2200	
KO 8	NON-BROADCAST SHIBADENS & SONYs  Shibaden - 90'  Shibaden - 60'  Sony - 60'	Hour £6  Hour £6  Hour £6	2  1 1	12  6 6	One Shib. off 1st recording One Shib. off 2nd "  One Shib off review for director/composer.  One Sony for sypher dub	
				24	KO Total £	
	TOTAL: 'K'			£ 1814	TOTAL 'K' CODES: £	
L 70	TRANSPORT  30+seater coach  Prop Van - small - large  Makeup/Costume Daravan Self-drive car (small)	Day £50 £45 £50 Day £50 Day £8	£ 0 0 0 0 0	£ 0 0 0 0	No transport charges on this recording. See pg 8 for block filming charged to this project number	
				0	TOTAL 'L' CODE £	
				£		£



"BLAKE'S SEVEN": Episode: "Space Fall", Recording No.1

<u>RESOURCE</u>		<u>ALLOCATED</u>	<u>ESTIMATED SPENT</u>
			£
Page 3:	<u>STUDIOS: 'B' and 'C':</u>	£ 2999	
4:	<u>FILMING: 'D':</u> This episode: £2151	} £ 14,404	
	Recording 2: 4559		
	Recording 3: 3702		
	Recording 4: 3992		
5:	<u>DESIGN: 'F'</u>	£ 15,835	
6:	<u>SCENIC</u>	} £ 30,284	
	<u>SERVICING: 'G'</u> This episode: £28,684		
	Recording 2: 460		
	Recording 3: 380		
	Recording 4: 460		
7:	<u>COSTUME: 'H':</u> This episode: 9901	} £12,449	
	Recording 2: 1008		
	Recording 3: 784		
	Recording 4: 756		
	<u>MAKE-UP:</u> This episode: 5071	} £6,079	
	Recording 2: 432		
	Recording 3: 252		
	Recording 4: 324		
	<u>STUDIO</u>	£ 96	
	<u>M'MENT 'J':</u>		
8:	<u>RECORDING/</u>	£ 1814	
	<u>EDITING: 'K':</u>		
	<u>MISCELLANEOUS: 'L':</u>	} £ 1604	
	This episode: 0		
	Recording 2: 726		
	Recording 3: 364		
	Recording 4: 514		
<u>TOTAL RESOURCES:</u>		85564	
<u>CASH:</u> (Film elements of 2,3 & 4 inc.)		15666	
<u>TOTAL VARIABLE COSTS:</u>		£101,230	



Serial Number T597923

Programme (Series) Title

BLAKE'S SEVEN

TELEVISION EXPENSES CLAIM

Project No. or  
Establishment Code

Dept. Drama Series

02247/1521

Nominal Code

113

117

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC

MILEAGE

TOTAL CLAIM  
INCL. VAT

VAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

DATE

DETAILS

MAKE

REG. No.

Brought forward from attached  
sheets/daily records

MEALS AWAY FROM BASE ON FILM REECE

31.8 Lunch away from base

89

89

7.9 ditto

94

94

8.9 ditto

94

94

CERTIFICATION: I certify that the above claim is wholly in respect of BBC duty and the amounts claimed have been spent by me on the items shown; where scale rates are claimed, I certify that I incurred expenditure of the nature they are intended to defray.

Signature of Claimant

12th September 1977

Date

TOTAL

LESS CASH  
ADVANCE NO.

117

00

BALANCE DUE—TO CLAIMANT

2

77

BALANCE DUE—TO BBC

STAFF NUMBER

CONTRACT

SURNAME  
(CAPITALS)

ROBERTS P.

AUTHORISATION: I certify that the above expenditure was necessary and in accordance with BBC regulations.

Signature:

Designation:

Date.....

ES/1263 1.4.75

Stamp

Balance due—not  
over pounds sterling  
(in words)

RECEIVED the amount stated

Date .....

Signature of Claimant

GRADE/  
ALLCE SCALE



PROG. TITLE		BLAKE'S SEVEN		MEMO			
Episode(s) / Sub. Title				Distribution		Denotes Recipient	
Proj. No(s)		02247/		To:-		Room No. and Building	
Dept.		Drama, Series		Mike SAUNDERS		PORTACABIN SPUR	
Production date(s)							
Filming/O.B. date(s)							
Producer		David Maloney		Room No.		Building	
Director		PENNANT ROBERTS		E804		T.C.	
Designer				5076		T.C.	
				Tel. Ext.		File Copy	
						Date 12/9/77	

SUBJECT

O.O.V. TOOLS & EQUIPMENT

LOCATION: DORKING

LOADING: 08.00

m/c T.C.  
 AT T.F.S. BUILDING THURS 29 SEPT

1. 3 SHOVELS

2. 3 SPADES

3. 3 forks

4. 2 LARGE YARD BROOMS

5. 3 METAL BUCKETS

WITH THANKS,

Phyllis Hill  
 H.F.H.



FROM: ASSISTANT PROGRESS DESK, STUDIO MANAGEMENT.

ROOM 4047 T.C.

PABX.

2247/1522

DEPARTMENT..... DRAMA SERIES..... PRODUCTION..... BLAKES SEVEN 2/13..... PROJECT NO. ....

WEEK NO. .... 44..... DATE..... 2.11.77.....

PRODUCER..... DAVID MALONEY..... CONTRACT ASSISTANT..... NANSI DAVIES..... TECHNICAL MANAGER (1)..... BRIAN CLEMENTT

DIRECTOR..... PENNANT ROBERTS..... COSTUME DESIGNER..... BARBARA LANE..... SOUND SUPERVISOR..... TONY MILLIER

DESIGNER..... R. M-LEACH..... MAKE-UP ARTIST..... EILEEN MAIR/MARIANNE FORD..... PROPERTY BUYER..... P. WOODS

As you may know, if services are to be provided at standard cost (i.e., normal P.B.E. rates), production information has to be received by the Programme Services departments by certain deadline dates. This Docket is to help you anticipate these deadline dates and it is essential that information is passed quickly to all concerned. If your programme is of a topical nature, it is of course most probable that your information will not be available by these deadline dates and that the additional charges set out in the Production Costing Guide will apply.

Project Numbers are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment, as well as Programme Planning.

Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calendar weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can be obtained from the Visual Effects Organiser on Ext. T.C.

#### STUDIO PRODUCTION DEADLINE DATES

	Des. Start	Plan * Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics:		Plain	Artists	Costume	Make-Up	Final Plans
Information Due	- -	19.9.	29.9.	28.10.	20.10.	20.10.	Filmed	Illust.	21.10.	17.10.	17.10.	17.10.	21.10.

Cancellation Dates:- Floor Manager..... DRAMA..... A.F.M. .... DRAMA..... Floor Assistant..... 21.10. .... Scenic Projection..... 20.10.

Date of Issue..... 12.9.77.....

\* If the above Plan Agreed Date cannot be met it is essential that Contracts Office (TVC 2659) be informed immediately of the delay.

*David Edwards*



## Contract for Scenery &amp; Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

73168

STUDIO/STAGE/LOCATION/DB/PHOTOCALL

Original

Revision Additional  
to No.....

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND

To (PRODUCER): DAVID MALONEY

ISSUE DATE

13th SEPT '77

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE  
BY 12.00 HRS. ON 15.9.77

DIRECTOR PENNANT ROBERTS

V.T.R. DATE

Wk.

PRODUCTION DEPT. DRAMA SERIES

FILMING/ON DATE 24/9 - 14/10 '77 Wk. 39-41

PROGRAMME TITLE BLAKES 7

PROJECT No. 83 02247/1521

DESIGNER

ROGER MURRAY-LEACH

	INTERNAL COSTS - G10		G30		
	MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
	Quantity	£			
M/H Stage 617 Scaffolding - Location 58	675	5063	1467	1100	235
MATS Stage 950 Scaffolding 460 Location 58					
TOTAL G30 £ 2,802.00					

**NOTE** THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION  
MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Issued by

TOM CARTER

for CONTRACTS OFFICE

DESIGNER

Accepted by

PRODUCER

One signed copy to be returned to Room 274, Sc. Bl., T.C.



c.c.✓P. Roberts  
O.A. Series  
C.  
F.

Ref: 02247/1521/CV/APT

Ext:

13th September 1977

Mr.  
Station Manager,  
Oldbury Power Station,  
Oldbury-on-Severn,  
Nr. Bristol,  
AVON.

Dear Sir,

BLAKE'S SEVEN

I understand from our Director Pennant Roberts that you are very kindly granting us interior and exterior filming facilities at Oldbury Power Station on 3rd October 1977 in connection with the above programme.

This is to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

Thank you for your co-operation in this matter.

Yours faithfully,



Carol Vigurs,  
Assistant, Facilities,  
Television Administration.



To Pauline to keep for costing after recording.

Return To: G07, 250 Western Avenue, by 20 Sept, 77.

VISUAL EFFECTS

CONTRACT FOR SERVICES

From: Visual Effects Manager Ext:

Date of issue: 14 9 77

To :

Producer: D. Maloney.

Production Date :

Director: S. Rees.

Production Week :

Prod. Dept:

Filming Date (s) :

Title : Blake 7

Filming Week (s) :

Project No: 2247/1521.

Production date as on P.B.E., i.e. for studio productions this is final recording (or live Tx.) day: for all-film programmes, dubbing date - 3 weeks unless specified otherwise on P.B.E. Any queries arising from this contract please contact Visual Effects Organiser Ext:

DESIGNER/CONTRACTOR I. Scoones.

CODE

CODE

FO8  
HOURS

137  
MATERIALS

ITEMS.


Design prep and attendance at Bray Studios pluss effort supplied by Mr. Alder. (as discussed with Miss Rees.)

TOTAL -

1054

£1388

Unless you or your Departmental Organiser contacts my office within four working days of the date of issue, your acceptance of this Charge is assumed and work will commence.

  
signed - ANNE BAUGH  
Visual Effects Organiser  
(for Visual Effects Manager)

- Note: 1) This quote is based on Production information received to date. Any variations or additions may result in a revised quote.
- 2) This quote does not necessarily guarantee the services of the Designer named above. Visual Effects Manager reserves the right at all times to deploy staff to Productions according to prevailing circumstances.

Remarks:

Producer/Director.  
(Please sign one copy)

I accept the above quote.

Distributions.

Signed: 

Producer (2 copies)

Date : 15/9/77

Organiser (1 copy)


Director (1 copy)

P/2475.



PROG. TITLE		BLAKE'S SEVEN		FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS			
Episode(s) / Sub. Title				Distribution		Denotes Recipient	
Proj. No(s)		02247/		Thro:		Room No. and Building	
Dept.		Drama, Series		Dept. Org.:		5080 TC	
Production date(s)		29XEX3DXSEPT, 3XOCT		As required to:			
Filming/O.B. date(s)		29,30 SEPT, 3 OCT		D.O.A. (Films)		101, Sc. Blk. T.C.	
Producer		David Maloney		Day Man., Sc. Servicing		128, Sc. Blk. T.C.	
Director		PENNANT ROBERTS		Television Transport Bookings		1264, Spur. T.C.	
Designer				Production Office			
				Make-Up Allocation		E.120, T.C.	
				Costume Service Manager		3015, T.C.	
				Production Office			
				Room No.		Building	
				Tel. Ext.			
				File Copy		1	
				Date		14 SEPT	

I T E M	Requirement (see pp. 101, 203 in P.C.G.)	No.	Date Required	Time Required	Date Finish	Time Finish	Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable)	C O D E	C O S T
29 SEAT COACH	I	29SEPT	09.15	29SEPT			PICK UP PROD. & ARTISTS AT T.F.S. EALING. THEN TRAVEL TO LOCATION, STAY WITH UNIT & RETURN TO T.C. ON WRAP	A	f
29 SEAT COACH	I	30SEPT	07.45	30SEPT			PICK UP PROD. & ARTISTS AT MAIN REC. T.C. THEN TRAVEL TO LOCATION, STAY WITH UNIT & RETURN TO T.C. ON WRAP	A	
29 SEAT COACH	I	3 OCT	07.45	3OCT			PICK UP MAIN REC. T.C. TRAVEL TO LOCATION. STAY WITH UNIT & RETURN TO T.C. ON WRAP.	A	
NAME & ADDRESS OF DRIVER FOR 3 OCT REQUIRED URGENTLY BY PRODUCTION OFFICE									
LINK LINE 965 2221									

 ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers  
 C = COSTUME M = MAKE-UP S = SCENERY  
 P = PROPS G = GREENERY T = Loc. Tools & Equip.

SIGNED ..... TEL. EXTN. ....  
 DESIGNATION ..... ROOM No. & BLDG. ....



14th September 1977

Dear Mr

Just to confirm that we would like to film in your Betchworth Chalk Quarry on 29th and 30th September.

We should be arriving at approximately 11.00 am on the 29th and 09.00 on the 30th.

We are hiring a portable toilet from Cox Plant Hire which will be delivered on the 29th.

I understand the fee is £ per day. Miss Carol Vigurs from our Facilities Department will be sending you the fee together with a letter of indemnity.

Looking forward to seeing you on 29th.

Yours sincerely,

(Pauline Smithson)  
Production Assistant, 'BLAKE'S SEVEN'

Mr  
Oxted Greystone Lime Company,  
Chalk Pit Lane,  
Oxted,  
SURREY, RH8, OQW



PROG. TITLE		BLAKE'S SEVEN		<b>EXTRAS (WALK-ONS) REQUISITION</b>			
Episode(s) / Sub. Title		"SPACE FALL"		Distribution		Denotes Recipient	
Proj. No(s)		02247/		To:		Room No. and Building	
Dept.		Drama, Series		Booking Assistant:		S.207, S.H.	
Production date(s)		1/2nd NOVEMBER		John Holland			
Filming/O.B. date(s)		26th, 27th, 28th SEPTEMBER					
Producer		David Maloney		Room No.		Building	
Director		PENNANT ROBERTS		E804		T.C.	
Designer				5076		T.C.	
				Tel. Ext.		File Copy	
						Date	
						15th Sept	

Recording Times

### REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

### FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

**FILMING:-** Stage 2, Television Film Studios  
Ealing Green, Ealing

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
Clinton Morris	Jeff Shane	W-On 1	28th Sept - film 31st Oct - outside reh. 1st Nov - studio reh. 2nd Nov.- Studio - recording
Juliette James	" "	" "	26th Sept
David Bache	" "	" "	26th Sept
Mark Collins	" "	EXTRA	26th Sept
Robert Watson	" "	EXTRA	26th Sept
Harry Fielder	David Agency	EXTRA WALK On	26th Sept and 28th Sept 28th Sept also: Please would you pay Harry Fielder <u>2 x £</u> for the 28th: He is being photographed for Opening Titles this day
(Signed) .....			Producer/Director



PLEASE CANCEL BOOKINGS FOR 30th SEPT. & WEEKS 40 & 50.

ADD BOOKING IN WEEK 5, AND 23rd November.

AMEND STAGE IN WEEK 4.

T.F.S. STAGE BOOKINGS

FROM: Manager, Film Stages

Date: 15th Sept. 1977.

ROOM NO. & BUILDING. ~~XXXXXX~~, T.F.S. E. 8.

Exts:

TO: Asst. Servicing Prog. Planning & Asst. Production., 6055, T.C. (2)  
C.A.F.O., A.11., T.F.S. F.O.M.: I. Brindle, Rm. W.104, T.F.S.  
Construction Org., 334 Sc. Blk. T.C.  
Tel. Design Manager., 330 Sc. Blk. T.C. (3)  
Chief Asst. (Gen) Tel. Design, 374 Sc. Blk. T.C.  
Resident Designer. T.F.S., S.212., T.F.S.  
Senior Asst. Props (Alloc)., 268 Sc. Blk, T.C. (2)  
Day Ops. Asst., (Film) 101 Sc. Blk, T.C.  
Manager. Scenic Projection., E.703. T.C.  
Manager. Film Engineering Services., C.104, T.F.S.  
Asst. Org. Costume., 3011. T.C.  
Senior Supervisor. Make-Up., E.120, T.C.  
Asst. Tel. Transport Bookings, 1264 Spur. T.C.  
Production Org.: B. Sanders, Rm. 5081 T.C.  
Producer: D. Maloney, Rm. E804 T.C., Ext.

This is to confirm the following Stage booking:

'BLAKES SEVEN'

<u>WEEK</u>	<u>SHOOTING DATE 1977</u>	<u>STAGE</u>	<u>PROJECT No.</u>
39	26th to 29th September	2	02247/1521
47	23rd to 25th November	3A	02247/1525 (23rd. Prelight)
49	6th & 7th December	3A	02247/1526

1978

1	3rd & 4th January	3B	02247/1528
2	12th & 13th January	3B	02247/1529
4	24th & 25th January	3A	02247/1530
5	30th to 1st February	3A	02247/1531
7	14th & 15th February	2	02247/1532
8	23rd & 24th February	3B	02247/1533

*P. S. Law.*  
(P.S. Law. }  
(p.p. J.J. Walker.) }



c.c. Pennant Roberts ✓  
O.A.D.S.  
C.  
F.

Ref:

Ext:

02247/1521/CV/APT

16th September 1977

Mr.  
Oxted Greystone Lime Company,  
Chalk Pit Lane,  
Oxted,  
SURREY. RH8 0QW.

Dear Sir,

"BLAKE'S SEVEN"

I understand from our Director Pennant Roberts that you are very kindly granting us filming facilities at Betchworth Chalk Quarry on 29th September 1977 from 11 a.m. until 6 p.m. approximately and 30th September 1977 from 9 a.m. until 6 p.m. approximately in connection with the above programme. Facilities to include our having a hired portable toilet put on your land for the use of the production team for the duration of the filming.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. <sup>pounds</sup> If you are registered for VAT and wish to claim VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,  
Assistant, Facilities,  
Television Administration.

---

I agree to a payment of ..... as outlined above. The cheque should be made payable to .....  
Date ..... Signed .....



Sheelagh Rees, P.U.M., "Blake's 7"

E.409, T.C.

16.9.77

SYMPHER DUBS FOR "BLAKE'S 7"

Sound Allocations (Attention: Andy)

cc: Pennant Roberts  
Michael Briant  
David Maloney

This is to confirm that we have fixed the first two sypher  
dubs for "Blake's 7" for:

Week 49, Sunday, 4th December - E.P. 1 -

Week 51, Wednesday, 21st December - Michael

I attach a copy of our amended schedule for your assistance.

82  
(Sheelagh Rees)

Enc.



# Requirements

From Director **PENNANT ROBERTS**  
Room No. **5076 TC** Extn.

To Property Master T/C

Production **BLAKES 7 EP2** Filming Date **26, 27, 28 SEP**

Designer **ROGER MURRAY LEACH** Extn. Setting Date

Scenic Properties Buyer **PAUL WOODS** Extn. Studio Reh.

Reh. Room No. **501 N. ACTON** (V.T.R. **2 NOV**)

Order No. **H T/C** ZERO DELIVERY/COLLECTION DATE

Project No. **2247/1521**

Ealing.

**STAGE 2**

Location/Country

Studio

File **0/F** Paper colour **Y**

Copies to

Director (3)

Designer

Day Ops. Man. (4)

Scenic Prop. Buyer

Man. Props (OAS)

Petty Cash

Booking Clerk

Designer Est.

Film Op. Sup. Est.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement

Memoes to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due **0.9.77**

Date Recd. **10.9.77**

- | H | T/C | DESCRIPTION                   |
|---|-----|-------------------------------|
| H |     | 1. 6 STUNT MATTRESSES         |
| H |     | 2. 2 SINGLE SPRING MATTRESSES |
| H |     | 3. DUMMY                      |
| H |     | 4. WEIGHTS (for item 3)       |
| H |     | 5. ERIC DUNNING (26 & 27)     |

*Paul Woods*  
16/9/77





PROG. TITLE		BLAKE'S SEVEN		MEMO			
Episode(s) / Sub. Title		"SPACE FALL"		Distribution To:-		Denotes Recipient Room No. and Building <input checked="" type="checkbox"/>	
Proj. No(s)		02247/1521		Prod. Costing Wk(s)		Channel	
Dept.		Drama, Series		Studio		TC	
Production date(s)		1/2 November		Week(s)			
Filming/O.B. date(s)		26/27/28th Sept		Week(s)			
Producer		David Maloney		Room No.		Building	
Director		PENNANT ROBERTS		E804		T.C.	
Designer				5076		T.C.	
				Tel. Ext.		File Copy	
						Date 19th September	

SUBJECT DRESSING ROOMS

We shall be filming on Stage 2, for the above production on Monday 26th, Tuesday 27th and Wednesday 28th September. Would you be so kind as to book dressing rooms for our artists as follows :-

Monday 26th

GARETH THOMAS

PAUL DARROW

TOM KELLY

**JULIETTE JAMES**

DAVID BACHE

HARRY FIELDER

MARK COLLINS

ROBERT WATSON

} Extras

Tuesday 27th

PAUL DARROW

BILL WESTON

+ One Other - (name to follow)

Wednesday 28th

GARETH THOMAS

SALLY KNYVETTE

PAUL DARROW

CLINTON MORRIS

BRETT FORREST

DAVID HAYWARD

HARRY FIELDER

+ One Other - (Name to follow)

Thursday 29th SEPTEMBER

GARETH THOMAS

JAN CHAPPELL


Please note - we shall (Hopefully) not be filming at Ealing this day - but watching rushes first then going to location.  
Many thanks.

(Norma Flint)



PROG. TITLE		BLAKE'S SEVEN		FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS			
Episode(s) / Sub. Title		EP. 4 TIME SQUAD		Distribution		Denotes Recipient	
Proj. No(s)		02247/		Thro:		Room No. and Building	
Dept.		Drama, Series		Dept. Org.:		5080 T.C.	
Production date(s)		29, 30 SEPT 3 OCT		As required to:		101, Sc. Bldg. T.C.	
Filming/O.B. date(s)		29, 30 SEPT 3 OCT		D.O.A. (Films)		128, Sc. Bldg. T.C.	
Producer		David Maloney		Television Transport Bookings		1264, Spur. T.C.	
Director		PENNANT ROBERTS		Production Office			
Designer				Make-Up Allocation		E. 120, T.C.	
				Costume Service Manager		3015, T.C.	
				Production Office			
				Room No.		Building	
				Tel. Ext.		File Copy	
						Date	

I T E M	Requirement (see pp. 101, 203 in P.C.G.)	No.	Date Required	Time Required	Date Finish	Time Finish	Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable)	C O D E	C O S T
FILM OPS	2	29 SEP	08.00	29 SEP			TO LOAD AT M.C. T.C. THEN WORK TO UNIT		£
FILM OPS	2	30 SEP	07.45	30 SEP			AS DIRECTED		
FILM OP	1	3 OCT	07.45	30 OCT			TRAVEL ON COACH (MAIN REC. T.C.) WORK & RETURN TO T.C. WITH UNIT		
PROP VAN	1	29 SEP	08.00				3 TON LORRY AT MOVEMENT CONTROL T.C. THEN TRAVEL TO LOCATION VIA T.P.S. RALING. STAY WITH UNIT	S, P, T	
PROP VAN	1	30 SEP	08.00				SAME LORRY & DRIVER AS 29 SEP TO WORK AS DIRECTED	S, P, T	

 ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers C = COSTUME M = MAKE-UP S = SCENERY P = PROPS G = GREENERY T = Loc. Tools & Equip.		SIGNED ..... TEL. EXTN. .... DESIGNATION ..... ROOM No. & BLDG. ....	
--	--	---	--



PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Eddie Marsden			
Dept.		Drama, Series	Studio TC				
Production date(s)			Week(s)				
Filming/O.B. date(s)		26/27/28th Sept	Week(s)				
Producer		David Maloney	Room No.	Building	Tel. Ext.	File Copy	
Director		PENNANT ROBERTS	E804	T.C.		Date	
Designer			5076	T.C.		19th September	

SUBJECT     **FILMING ON STAGE 2.**

We shall be filming for the above production on Stage 2, 26th, 27th, and 28th September. TFS  
Gahng

On Monday 26th we are planning to shoot a sequence involving a visual effect of one of our characters being engulfed in and eventually drowning in glue.

To safeguard the camera and lense, we have asked to have on the set a section of plate glass measuring 1350 mil X 750 mil.

We trust that this will be in order.

(Norma Flint)



PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
"TIME SQUAD"				To:-			
Proj. No(s)				Room No. and Building			
02247/1521				* ✓			
Prod. Costing Wk(s)				No of Cop			
Channel							
Dept.				Studio Management			
Drama, Series							
Production date(s)							
1/2 December							
Filming/O.B. date(s)							
30th September							
Room No.				Building			
E804				T.C.			
5076				T.C.			
Tel. Ext.				File Copy			
				1			
Date				19th September			
				*			

SUBJECT DRESSING ROOMS:

Would you be so kind as to book dressing rooms for our filming for the above production on:-

FRIDAY 30TH SEPTEMBER for the following artists :-

JAN CHAPPELL  
GARETH THOMAS  
MICHAEL KEATING  
PAUL DARROW

We shall be leaving Television Centre at 08.00 am and returning early evening from location.

Many thanks.

(Norma Flint)

19th September 1977

Dear Mr

Enclosed is the list requested of names and addresses of personnel connected with the filming at the Power Station on Monday 3rd October. Alas, at the time of writing there are still a few missing. They are, two of our Location Caterers, a Photographer, from the Radio Times and three of our Electricians. I will let you have these in about a weeks time.

Also in a filming schedule which I hope you will find useful. Could I draw your attention to our Extras time of arrival. They will now be joining us in time for lunch which will be about 1.00 pm.

Thank you once again for everything.

Yours sincerely,

(Pauline Smithson)  
Production Assistant, 'BLAKE'S SEVEN'

Mr  
Oldbury Power Station,  
Oldbury-on-Severn,  
Nr Bristol,  
AVON



# Property & Drapery Requirements

From Director David Maloney

Room No. E803

Extn.

To: PROPERTY MASTER T/C

Production

BLAKES 7

Filming Date

26/27/28/ September, 1977

Designer

Extn.

Setting Date

Roger Murray Leach

Scenic Properties Buyer

Extn.

Studio Reh.

PAUL WOODS

Reh. Room No.

(V.T.R. 2/11/77)

FOR PROPERTIES SECTION USE ONLY:

File 0/7

Paper colour

Copies to

Director (3) ✓

Designer ✓

Day Ops. Man. (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager (Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

8.9.77

Date Recd.

13.9.77

S P/C H T/C

ZERO DELIVERY/COLLECTION DATE .....

## Designers Dressing Props

Tube

ONCE

H

501

Dummy camera

P

502

70" x 200" rubber matting

H

502A

BLACK RUBBER MATTING - LABELLED.

H

503

Quantity of cables and tubes

P

504

Quantity of thick weak elastic (OR thick)

H

505

Sel of dressings

H

505A

SPACEWALK

COMPUTER ROOM KEEP FOR SERIES

P

506

4 Hinges

P

507

2 Doz handles

## CABLE DUCT ONCE ONLY

H

508

V Large quantity of cables and connectors

P

509

2 Sheets of plate glass — 720mm x 1350mm.

H

509A

2 LARGE TARPOLINS

DJW

13/9/77

Paul Woods  
19/9/77

# Property & Drapery Requirements

From Director David Maloney  
Room No. E803 Extn.

To: PROPERTY MASTER T/C

Production BLAKES 7 Filming Date 29/30 September, 1977

Designer Roger Murray Leach Extn. Setting Date

Scenic Properties Buyer Extn. Studio Reh.

Reh. Room No.

(V.T.R. 2/11/77)

FOR PROPERTIES SECTION USE ONLY:

File 0/F Paper colour 4

Copies to  
Director (3) ✓  
Designer ✓  
Day Ops. Man. (4) ✓  
Scenic Prop. Buyer ✓  
Snr. Asst. Properties (5) ✓  
Petty Cash ✓  
Booking Clerk ✓  
Designer Eal.  
Film Op. Sup. Eal.  
Armourers ✓  
Night Manager (Scenic Servicing)  
Hired/Movement (2)  
T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due 8.9.77

Date Recd. 13.9.77

S P/C H T/C ZERO DELIVERY/COLLECTION DATE .....

## Designers Dressing Props

P 501 6 Made up plants

H 502 Quantity of tropical greenery

DJW 13/9/77

LOAD 8 AM. THURSDAY

29 SEP.

*Handwritten signature: P. Woods*  
19/9/77



21st September 1977

Dear Leslie,

Enclosed is the filming schedule  
for "SPACE FALL".

As you will see we would like  
you to be with us at 12.00 on Tuesday 27th  
at the Television Film Studios. Our A.F.M.,  
Phillip will be ringing you with your call  
to confirm.

Yours sincerely,

(Norma Flint)  
Assistant to Pennant Roberta

Leslie Schofield Esq.,

RETURN TO ROOM E 119 T.C.

Serial No.....4401

MAKE-UP  
CONTRACT FOR SERVICE

Original/Revision to serial No:.....

From: Make-up Organiser, PABX

Date of issue **21 September 1977**To: Producer: **David Maloney**  
Director: **Pennant Roberts**  
Prod. Dept: **Drama Series**  
Title: **BLAKE'S SEVEN**  
Project No: **2247/1521**\*Production Date: **Filming contract only**  
Production Week:  
Filming/O.B.Date(s): **26-30 Sept**  
Filming/O.B.Week(s): **3-7 Oct**  
**10-12 Oct**

\* Production date as on PBE, i.e. for studio productions this is final recording (or live tx.) day; for all film productions dubbing date + 3 weeks unless specified otherwise on PBE.

CODEIO1 MAKE-UP ARTIST .....**EILEEN MAIR/MARIANNE FORD**

Preparation time

.....**239** hoursFilming/O.B. **23** days @ **11 1/2** hours.....**264 1/2** hours

(Including .....hours preparation on location per day)

CHARGE @ £8.00 per hour

.....**503 1/2** hours £ **2028.00**

Studio .....days @ .....hours per day

.....hours £

IO2 MAKE-UP ASSISTANT

Preparation time

.....hours £

	Number of Assistants Filming/O.B.						STUDIO
	Wk. <b>40</b>	Wk. <b>41</b>	Wk...	Wk...	Wk...	Wk...	
Sat							
Sun							
Mon	<b>2</b>						
Tue	<b>2</b>	<b>2</b>					
Wed	<b>2</b>	<b>2</b>					
Thu	<b>2</b>						
Fri							

Total Film/O.B. ....**12** Assistant days of ..... hours .....**108** hours £ **486.00**

(Including .....hours preparation on location per day @ £4.50)

Studio .....days at .....hours per day

.....hours £

£ **394.25**IO4 POSTICHE

Note: 1. This quote is based on production information received to date. Any variations or additions may result in a revised quote.

2. This quote does not necessarily guarantee the services of the Artist named above. Make-Up Manager reserves the right at all times to deploy staff to productions according to prevailing circumstances.

REMARKS:

Producer:  
Please sign one copy  
and return to above  
address.

I accept the above quote

Signed.....

Date .....



No. 2319

Original/Revision to No.  
~~STUDIO F.F.S./LOCATION/C.S. PHOTOGRAPH~~Delete Inapplicable  
Items

From: SENIOR ASSISTANT (ALLOCATIONS) ROOM 209SC. BL. TC

TO: DAVID MALONY

Date Issued: 21.9.77

Acceptance or non-acceptance of this contract to be made as soon as possible.

DIRECTOR PENNANT ROBERTS

PROGRAMME DEPT. D.S

PROGRAMME DATE

WK.

TITLE BLAKES 7

FILMING DATE 26.9-12.10.77

WK. 39-41

PROJECT No. 2247/1521

SCENIC PROPERTIES BUYER PAUL WOODS

INTERNAL COST

CODE G11 25 00 DAYS

CODE G12 0 DAYS

CODE G13 0 DAYS

**NOTE:**

1. THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT, PROVIDED EFFORT IS AVAILABLE.
2. THIS CONTRACT DOES NOT GUARANTEE THE SERVICES OF THE BUYER NAMED ABOVE. THE RIGHT TO DEPLOY STAFF TO PRODUCTIONS ACCORDING TO PREVAILING CIRCUMSTANCES IS RESERVED.

**REMARKS**ISSUED BY Chris Ferriday FOR SCENIC SERVICING

ACCEPTED BY ..... PRODUCER

DATE .....

**DISTRIBUTION**
 PRODUCER (2)  
 DIRECTOR  
 OUTPUT DEPT. ORG.  
 COSTING UNIT  
 FILE

Revision            Additional             
to No.



**From:** Norma Flint

Room No. &  
Building:

5076 TC

Tel.  
Ext.:

date: 23rd September

**Subject:** BLAKE'S SEVEN: SPACE FALL: 02247/1521

**To:** John Holland

Would you be so kind as to book Clinton Morris for one more day as a Walk-On 1, for our filming at Ealing. On Tuesday 27th September.

By the way - will you be putting through a contract later on for his other days ?

(Norma Flint)

**From:** Sheelagh Rees, P.U.M. "Blake's Seven"

Room No. 8  
Building: E809 TC

Tel.  
Ext.:

date: 23rd September 1977

**Subject:** "BLAKE'S SEVEN": STUDIOS

**To:** Pennant Roberts; Michael Briant; Vere Lorrimer; David Maloney;  
~~Roger Murray-Leach~~; Bob Berk; Martin Collins.

This is to confirm that for each of the first four Episodes we have been allotted a day set and light. I.e. in Weeks 44, 45, 47 and 48.

Recording No. 4, Episode 4 has been transferred from TC1 to TC6.

*S. Rees*

(Sheelagh Rees)



PROG. TITLE				STUDIO INFORMATION			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				Thro:		Room No. and Building	
"SPACE FALL"				House Manager			
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-		Tel. Centre	
02247/1521				Senior Fireman		Lime Grove	
Dept.		Studio		Fire Pvntn. Officer		T.F.S.	
Drama Series				Asst.(Co-Ord) S.M.Tel.		114 Bentinck House	
Production date(s)		Week(s)		Floor Manager		4044 T.C.	
1/2 NOVEMBER						4023 T.C.	
Filming/O.B. date(s)		Week(s)					
STAGE 2 T.F.S. EALING							
26th/27th/28th SEPT							
Producer		Room No.	Building	Tel. Ext.		File Copy	
Director		5076	T.C.			Date	
Designer						23rd September	

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?

This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

- a) Fire Hazards (including vehicles):  
Studio/Filming

- b) Firearms and Weapons  
Studio / Filming

- c) Chemicals  
Studio / Filming

- d) Gas and Water:  
Studio / Filming

- e) Ahimals:  
Studio / Filming

- f) Special Equipment and Machinery for demonstration:  
Studio / Filming  
(if heavy or large, indicate weight and dimensions)

- g) Audience: Category and Number:  
Studio / Filming

- h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming

During another part of action, an actor will be "flown" - with a harness attached to him to simulate falling out of a space ship and floating away. We shall have a 'flying' adviser standing by on this day, which is 27th Sept.

YES/NO  
YES/NO

House Managers

Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.

Insert the relevant address in the distribution box.

**DANGEROUS SUBSTANCES** (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



FROM: ASSISTANT PROGRESS DESK, STUDIO MANAGEMENT.

ROOM 4047 T.

PABX.

DEPARTMENT..... DRAMA SERIES..... PRODUCTION..... BLAKES SEVEN (STAGE 2) (Filming)..... PROJECT NO. 2247/1521.....

WEEK NO. ...39..... DATE 26.9.77.....

PRODUCER... DAVID MALONEY..... CONTRACT ASSISTANT..... TECHNICAL MANAGER (1).....  
 DIRECTOR... MICHAEL BRIANT.....  
 DIRECTOR... PENNIANT ROBERTS..... COSTUME DESIGNER... BARBARA LANE..... SOUND SUPERVISOR.....  
 DESIGNER... R. M-LEACH..... MAKE-UP ARTIST... EILEEN MAIR/MARIANNE FORD..... PROPERTY BUYER... P. WOODS.....

As you may know, if services are to be provided at standard cost (i.e., normal P.B.E. rates), production information has to be received by the Programme Services departments by certain deadline dates. This Docket is to help you anticipate these deadline dates and it is essential that information is passed quickly to all concerned. If your programme is of a topical nature, it is of course most probable that your information will not be available by these deadline dates and that the additional charges set out in the Production Costing Guide will apply.

Project Numbers are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment, as well as Programme Planning.

Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calendar weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can be obtained from the Visual Effects Organiser on Ext. T.C.

## STUDIO PRODUCTION DEADLINE DATES

	Des. Start	Plan * Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics: Filmed   Illust.   Plain			Artists	Costume	Make-Up	Final Plans
Information Due	- -	31.8.	8.9.	- -	8.9.	8.9.	5.9.	12.9.	16.9.	9.9.	9.9.	9.9.	- -

Cancellation Dates:- Floor Manager... DRAMA... A.F.M. ... DRAMA... Floor Assistant... Scenic Projection...

Date of Issue. 24.8.77.....

\* If the above Plan Agreed Date cannot be met it is essential that Contracts Office (TVC 2659) be informed immediately of the delay.

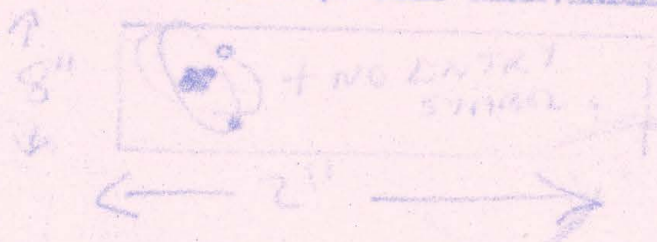
Karen Edwards



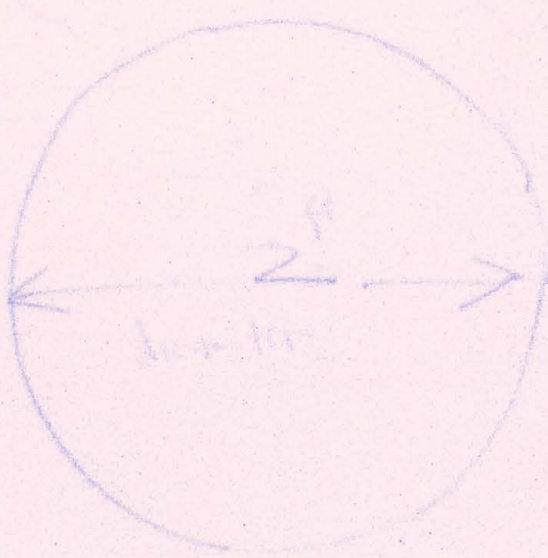
PROG. TITLE				GRAPHICS / GRAPHICS CONTRACT			
BLAKE'S SEVEN				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:— Room No. and Building			
Proj. No(s)				Graphics Organiser			
02247/ 1521				202 Sc.Blk.TC.			
Prod. Costing Wk(s)				Floor Manager			
40 1				4023 TC.			
Channel				Scene Master			
40 1				128 Sc.Blk.TC.			
Dept.				QUOTE			
Drama, Series				£			
Production date(s)				Date			
Week(s)				ACCEPTED			
Week(s)				Date			
Filming/O.B. date(s)				Date			
3 OCT				Date			
Room No.				Building			
E804				Tel. Ext.			
5076				T.C.			
T.C.				T.C.			
Producer				File Copy			
Director				Date Sent			
Designer				1			
David Maloney				1			
PENNANT ROBERTS				1			
Three copies of each set of these forms will be used as the Contract.				Date Required			
26 SEPT				Date Received			

FOR THE ATTENTION OF BOB BLADEN (drawing to follow)

1. SELF ADHESIVE SIGN (EASILY REMOVABLE) 2 off



2. SELF ADHESIVE LOGO (EASILY REMOVABLE) 2 off





Holmes

BLAKE'S  
SEVEN



FILMING  
SCHEDULE

"SPACE FALL" (EP. 2) 26th, 27th, 28th, SEPTEMBER: Stage 2, T.F.S. Ealing  
"TIME SQUAD" (EP. 4) 29th, 30TH SEPTEMBER & 3rd OCTOBER, - on Location

Producer .....	DAVID MALONEY
Director .....	PENNANT ROBERTS
Lighting Cameraman .....	KEN WILLICOMBE
Camera Operator .....	NIGEL SLATTER
Assistant Cameraman .....	ANDREW GODFREY
Film Recordist .....	BILL MEEKUMS
Sound Assistant.....	PATRICK QUIRKE
PA .....	PAULINE SMITHSON
AFM .....	PHILIP HILL
Assistant .....	NORMA FLINT
Designer .....	ROGER MURRAY-LEACH
Costume Designer .....	BARBARA LANE
Costume Assistant .....	RICHARD CROFT
Make Up Artists .....	EILEEN MAIR & MARIANNE FORD
Dressers .....	TESSA SPINDLOVE & <del>ANDRE</del> SALAT.
Property Buyer .....	PAUL WOODS
Grips .....	TEX CHILDS
Lighting Gaffer .....	DES O'BRIEN
Film Operative .....	EDDIE McMAHON
Script Editor .....	CHRIS BOUCHER
PUM .....	SHEELAGH REES
Film Editor .....	MIKE ADAMS

Distribution :- above + cast +

H.D.G. Tel. 5098 TC  
H. Series D.Tel. 5087 TC  
O. Series D.Tel. 5080 TC  
C.A.(S.C) D.Tel. 5105 TC  
Duty Office 4089 TC  
Miss Carol Vigurs 7092 TC  
Costume Servicing Man. 3014 TC  
Make Up Allocations El20 TC  
Bert Davis 101 Sc. blk TC  
Bruce Messenger 269 Sc.blk TC  
Press Office 102 10 Cav Pl.  
Reception TC  
Reception T.F.S. Ealing  
Transport Kendal Av.

Art Editor 308, 35 MHS  
FOM, Ian Brindle TFS, Ealing  
Lighting Services Man. W110 TFS  
Prog Ex. Bristol  
Prog Ex. Cardiff

Chinton } Wallace  
Morris } Tues. aft.  
Dawis } Teague  
Haywards }



MONDAY 26TH SEPTEMBER"SPACE FALL" EP.2UNIT CALL : 09.30LOCATION : Stage 2, Television Film Studios,  
Ealing Green, Ealing, W.5.  
Tel.SEQUENCES : Service Channel: TK 4, Page 27 ✓  
TK 5, Page 38 ✓  
TK 5A, Page 41  
TK 5C, Page 42  
TK 6B  
& 6D Page 46

"Images" - Scene 47, Page 121  
Jenna's Mother  
Avon's Brother  
3 Guards

<u>ARTISTS</u>		<u>Costume &amp; M.U.Calls</u>	<u>On Stage</u>
Blake .....	GARETH THOMAS	10.15	11.30
Avon .....	PAUL DARROW	10.45	12.00 3.00
Nova .....	TOM KELLY	11.30	12.30
Jenna's	- WON 2.		
Mother ..	JULIETTE JAMES	12.00	14.15
Avon's	- WON 2.		
Brother ..	DAVID BACHE	12.00	14.15
Guards .....	HARRY FIELDER	12.00	14.14
	MARK COLLINS	12.00	
	ROBERT WATSON		

Getras  
finished  
5.00 PM.

VISUAL EFFECTS : 3 Holes to puncture channel  
and sealing fluid.

Gic Dunning  
Sets up  
today?

TUESDAY 27th SEPTEMBER"SPACE FALL" EP.2.UNIT CALL : 09.30LOCATION : Stage 2, Television Film Studios

SEQUENCES : Computer Room: TK 5B, Page 41  
 TK 6A,  
 6C,  
 6E, Page 46  
 TK 7, Page 50  
 TK 8, Page 53  
 TK 9, Page 57

Transfer Tube - Front Axial Projection  
 TK 18C, Page 134

<u>ARTISTS</u>		<u>Costume &amp; M.U.Calls</u>	<u>On Stage</u>
Avon .....	PAUL DARROW	09.00	09.30
Garton ....	BILL WESTON	08.30	09.30
Raiker ....	Leah Schöfeler	<del>14.15</del> 12.00	<del>14.15</del>
Teague ...	David Hayward	] 2-15	
Wallace ...	Clinton Morris		
Blake ..	Garrett Thomas	300	
<u>FIGHT/STUNT ARRANGER</u>	FRANK MAHER	- 09.30	

*Wallace  
Keill  
to S/B  
in afternoon*

"FLYING"  
ADVISER : ERIC DUNNING - to set up from 09.30 to  
 be ready to shoot by 14.15

FRONT AXIAL  
PROJECTION : To set up from 09.30 to be ready to shoot  
 by 14.15

VISUAL EFFECTS : Work Box  
 Electronic probe  
 Repair kit

*Clinton  
already  
contracted.*



WEDNESDAY 28TH SEPTEMBER"SPACE FALL" EP.2.UNIT CALL : 09.30LOCATION : Stage 2, Television Film Studios

SEQUENCES : Transfer Tube: TK 12, Page 102  
 TK 13, Page 104  
 TK 14, Page 106  
 TK 15, Page 111  
 TK 16, Page 120  
 TK 17, Page 132  
 TK 18A, Page 134

<u>ARTISTS</u>		<u>Costume &amp; M.U.Calls</u>	<u>On Stage</u>
Guard .....	HARRY FIELDER	<del>09.00</del> 3.00	<del>09.30</del> 4.00
Teague .....	DAVID HAYWARD	09.00	10.00
✓ 'Wallace' .....	CLINTON MORRIS	09.00	10.00
Krell .....	BRETT FORREST	09.30	10.30
Blake .....	GARETH THOMAS	10.15	11.00
Jenna .....	SALLY KNYVETTE	09.30	11.00
Avon .....	PAUL DARROW	10.00	11.00
Raiker .....	Leslie Schofield	10.45	11.30

GRAPHICS  
DESIGNER : BOB BLAGDON - 09.30

VISUAL EFFECTS : Gun to fire  
 4 Survival Units

PL

Frank Merker  
 Bill Weston  
 Both called for  
 today.



THURSDAY 29TH SEPTEMBER"TIME SQUAD" EP.4.

UNIT CALL : 09.30 at T.F.S., Ealing to watch rushes then travel to :-

LOCATION : Betchworth Quarry,  
Station Road,  
Betchworth,  
Surrey. (Map 1)

CONTACT : Mr  
Tel.

DIRECTIONS : From Talworth roundabout on Kingston By-Pass, take A240 until you see a sign on left, A217 to Reigate, take that and keep on until you see a sign B2032 to Betchworth on right - take that - the Quarry is opposite "Cox Plant Hire" on left and immediately before the level crossing.

SEQUENCE : TK 12, Page 84-91 - Boulders and bushes

ARISTS : Costume and Make up calls at T.F.S.  
Cally .....JAN CHAPPELL - 09.30  
Blake .....GARETH THOMAS - 09.30  
+ Doubles - 09.30

FIGHT/STUNT  
ARRANGER : FRANK MAHER - 09.30 at T.F.S.

VISUAL EFFECTS : To travel direct to location  
Map plate  
Tool box  
Lock picking device  
"Old fashioned" machine gun

Sue Crossland -  
Terry Yorke -  
Frank Maher - } 10.30:

~~Janet~~  
Janet Ranker  
Blake + WALLACE.  
Avon

~~Tube~~  
~~Save~~ ~~all this Day~~  
**TUBE all this Day**



THURSDAY 29th SEPTEMBER - Cont'd"TIME SQUAD" EP.4.

TRANSPORT : 30 Seater coach to be at T.F.S. by 09.30 to convey artists, make up, costume to location. Wait and return with unit.

PROPS : Prop van to load at 08.00 at Movement Control T.C. then travel to T.F.S. and wait instructions.

MAKE UP CARAVAN : Travel direct to location.

PARKING : As directed by P.A.

TOILET : Provided by Cox Plant Hire.

CATERING : Freeman Poole,  
77 Portland Road,  
South Norwood,  
London SE25.  
To provide coffee on arrival; lunch and tea for approximately 30 people.

SPECIAL NOTE : AS THE LOCATION IS A CHALK QUARRY, WELLINGTONS, PROTECTIVE CLOTHING AND SUN GLASSES ARE ADVISABLE.

*Called on Thurs.  
Frank  
+ 2 STUMMEN. / WOMAN.*

*Plus: T*

FRIDAY 30TH SEPTEMBER"TIME SQUAD" EP.4.UNIT CALL : 09.30 on locationLOCATION : Betchworth Quarry  
(See Thursday 29th)SEQUENCES : TK 11, Page 66 }  
TK 12, Page 91- 94 } - Boulders and bushesARTISTS :

			<u>Costume &amp; M.U. Calls</u>
Cally .....	JAN CHAPPELL	-	07.00
Blake .....	GARETH THOMAS	-	07.30 8.00
Vila .....	MICHAEL KEATING	-	07.15
Avon .....	PAUL DARROW	-	07.30

110N

Loc.

VISUAL EFFECTS : As Thursday, 29th.TRANSPORT : 30 Seater coach to be at Main Reception, Television Centre at 07.45 ready to leave PROMPT at 08.00 with artists, costume and make up to travel to location, wait and return with unit.PROPS : Prop Van with props to travel direct to location.MAKE UP CARAVAN : To go direct to location.CATERING : To provide breakfast on arrival, mid morning coffee; lunch and tea for approximately 30 people.w/Rep  
5.30Bus  
back 7/10 7.30 PMFrank K.  
SUE  
Terry.L  
query  
this



MONDAY 3RD OCTOBER"TIME SQUAD" EP.4.

UNIT CALL : 11.00 am on location

LOCATION : Nuclear Power Station,  
Oldbury-on-Severn,  
Nr Bristol,  
AVON (MAP 2)

CONTACT : Operations Superintendent  
Mr  
Tel.

DIRECTIONS : M4, until signs to M5 North - take  
these leave M5 at exit 14, turn left  
and follow signs to Thornbury.  
Oldbury is then signposted.

SEQUENCES : TK 13, Page 113 - Buildings Complex.

ARTISTS : Cally ..... JAN CHAPPELL ) 07.45 at  
Blake ..... GARETH THOMAS ) T.C.  
Vila ..... MICHAEL KEATING ) To be  
Avon ..... PAUL DARROW ) dressed &  
+ Guards ..... ROGER WRIGHTON made up on  
MARK ANNANDALE location.  
NIGEL SIBLEY  
IAN LAWRENCE  
GEOFF CRYER  
STEPHEN LYONS

TRANSPORT : 30 Seater coach to be at Main Reception  
FROM T.C. Television Centre at 07.45 ready to  
LONDON leave PROMPT at 08.00 with artists,  
costume and make up to travel to location  
wait and return with unit.

6 GUARDS, to leave Cardiff at 12.00.  
in 2 cars. 09.45

ON  
LOC. 2.00P.M.

finished 7.30 - 8.30

x one hrs  
travel.

MONDAY 3rd OCTOBER, (cont'd)"TIME SQUAD" EP. 4CATERING

: Coffee and hot rolls on arrival;  
lunch and tea for approximately 40  
people.

MOVEMENT OF  
ARTISTS

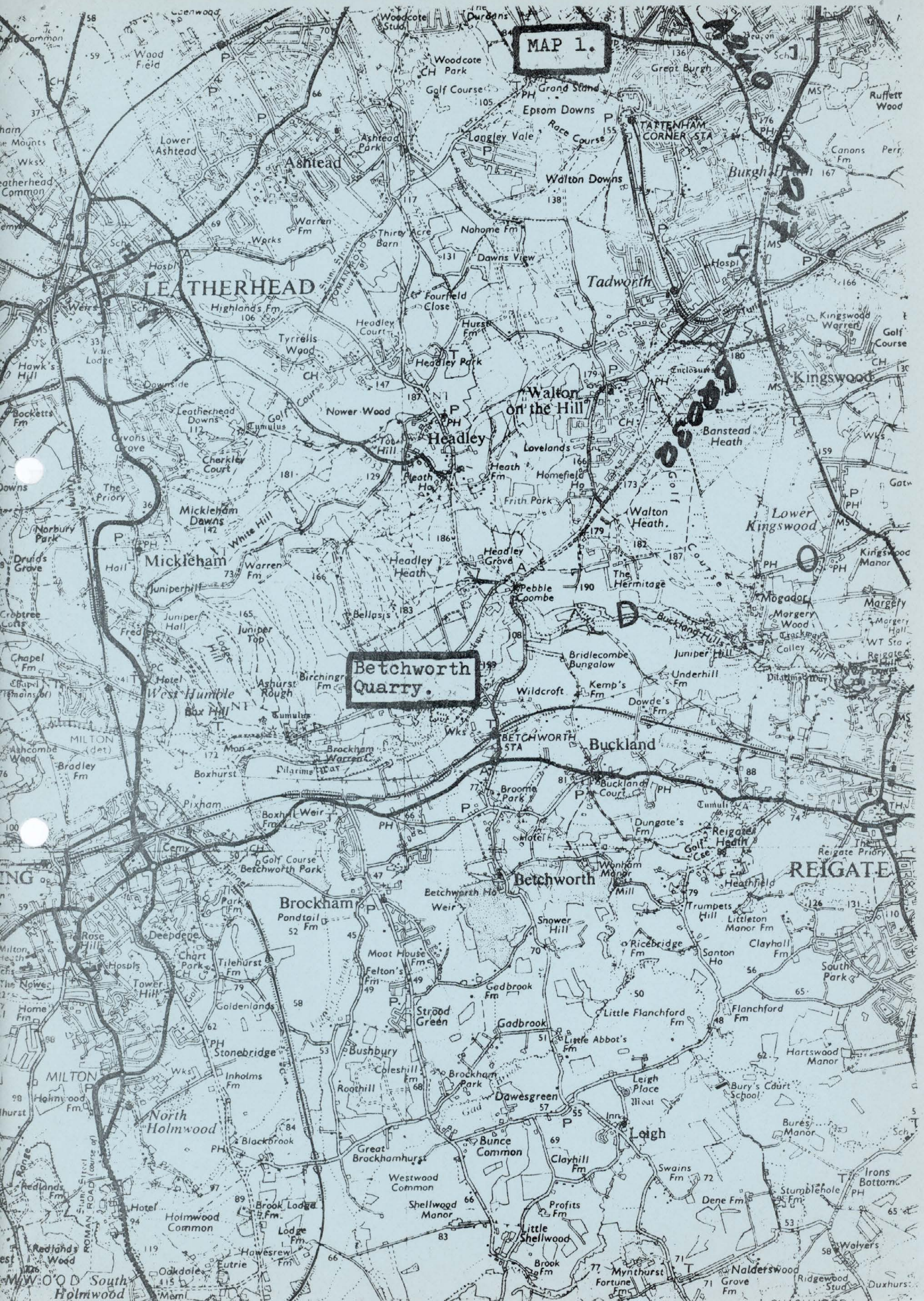
: On wrap, at approximately 18.00  
a 45 seater coach will convey  
Mr Gareth Thomas, costume and make up  
personnel and Film Operative, (Eddie  
McMahon) to the Angel Motel,  
Chippenham, Wilts.  
The remainder of the until will  
return to London.

CREW ON WRAP - PLEASE SEE DETAILS  
ON SCHEDULE DATED 4TH OCTOBER:

Bus 1  
Back T.C. 11.00 P.M.



MAP 1.



LEATHERHEAD

Betchworth Quarry.

REIGATE



# OLDBURY POWER STATION

## MAP 2





26th September 1977

Dear Mr Brown,

I have pleasure in enclosing the remaining names of people who will be connected with the filming on 3rd October.

I trust that everything is in order and looking forward to seeing you then.

Yours sincerely,

(Pauline Smithson)  
Production Assistant, 'BLAKE'S SEVEN'

Mr  
Oldbury Power Station,  
Oldbury-on-Severn,  
Nr Bristol  
AVON



BLAKE'S SEVEN J

02247/1521

SHOT LIST

"SPACE FALL"

Directed by

PENNANT ROBERTS



Shot	Slate	Description
1	1/3	LOW ANGLE up channel. Wiring fg BLAKE ROUNDS CORNER comes RIGHT to LEFT Elevate to MS BLAKE - Lurch -
	2/2	Blake's POV. down Ramp. 4/5 Blake taps.
2		MCU BLAKE: PAN HIM LEFT to panel tap.
	3/2	cut-in Men. Blake tapping
	3	
		/END TK 4/

note  
possibly  
cut  
to  
snow

Blake  
wearing  
fur  
vest

1	4/1	AVON up slope to camera LEFT to RIGHT wiring fg. TILT UP to his face. He clears RIGHT.
		/END TK 5/



TK 5A. Page 41. SERVICE CHANNEL. NIGHT

Y

	Shot	Slate	Description	
x	1	9/c	LS down ramp: AVON up slope LEFT TO RIGHT	
x	2	5/2	LOW MS AVON enters <u>LEFT</u> of frame PAN RIGHT to show 2nd channel	
x	3	6/1	MS AVON arrives at panel. Starts to work.	
	4	7/3	<del>DETAIL AVON at work at lock.</del> <del>AVON'S RIGHT profile in bg.</del> <i>Hangs on LOCK Pan up to AVON'S face</i>	
SA	5	SC	CS DOOR opens to reveal computer console. (backing flat set in)	Tues.
	6	26	<del>COMPUTER ROOM</del> <del>AVON appears to CU thru crack</del>	DO THESE LATER APT. COMP. ROOM. Tues.
A	7	SC	AVON'S POV empty room	
	8	26	As 6. He opens door further As door opens	
	9	29	WA GARTON, fg Left AVON'S door up Right	
DIFF lense.	10	28	MS AVON about to climb out	
a/3.	11	29/3	As 9. GARTSON STANDS fg AVON closes door	
	12	26	As 8. Door closes across frame	

TK 5A. (continued): Page 41/42: SERVICE CHANNEL

<u>Shot</u>	<u>Slate</u>	<u>Description</u>
		<u>COMPUTER ROOM</u>
13	30.	MS GARTON: PAN HIM RIGHT across computer fg
14 <sup>xl</sup>	26	As 8. AVON peeps out.
15	30.	Tail of 13. GARTON continues work, moves to R. fg
16 <sup>xl</sup>	26	As 8 AVON closes door.
+ 17.	8/	<u>SERVICE CHANNEL</u> MS AVON facing L. in channel as door closes he checks watch. ZOOM IN to MCU AVON.

Tues.  
?END OF TK 5A/



Shot	Slate	Description
1	32	CS GARTON'S work
2 2A - 2B	30 work	MS GARTON, he looks up. PAN HIM LEFT across panel door.
3	27	CU AVON thru crack
4	25/	<u>SERVICE CHANNEL</u> As 5/(17) MS AVON in channel, positions himself R of frame and launches.
5	33/1	<u>COMPUTER ROOM</u> LOW MS AVON thru trap. PAN L. to 2s GARTON/AVON GARTON spins in surprise to
6		<del>CMS GARTON</del>
7	33/1	TIGHT 2s fav AVON for punch
8	34	LOW 2s fav AVON as GARTON receives punch, pitches across frame: ZOOM IN TO CMS AVON for 2nd punch (OUT OF VISION)
x 9	20	<u>SERVICE CHANNEL</u> NOVA enters L. of frame in MS PAN HIM R. to corner.
10	10/3	LS down channel. NOVA at foot of ramp. He peers up.
x 11	20	As 9. Noise stops. NOVA hangs on. Lurch. 1st hand to ear.
12	20	CU NOVA. 1st & 2nd hands to ears.

TK 6. — Page 46/47/48:

Shot	Slate	Description
		<u>SERVICE CHANNEL</u>
13	2	CS HOLES in hull
14	coms.	CU NOVA reacts
15	21/1	As 13
16		As 9. NOVA attempts to seal holes.
17	24/1	CS inlets fav. glue
18	2 1/1	As 9. NOVA reacts.
19	24/1	As 17
20	22	CU NOVA horrified
21	11/1	As 10. Cut-out panel drops.
22	22	CMS NOVA. He can't escape.
23	23/1	TOP SHOT: Compartment filling.
24	24/1	as 17. Glue covers inlets.
25	22	CU NOVA, panic.
26	23/1	As 23. Glue to NOVA'S waist.
27		(Thru glass) CMS NOVA comes to camera. Glue blots out shot.



TK 6. / (cont'd) Page 46/47/48:

Shot	Slate	Description
28	36/3	<u>COMPUTER ROOM</u> LA AVON at hand rail. As he moves
29	38/1	WIDE ANGLE, <u>COMPUTER ROOM</u> : GARTON fg L.
30	37/1	O/shoulder AVON at console.
/END OF TK 6 /		

TK 7. Page 50. COMPUTER ROOM

1	40/1	CS DETAIL probe
2	39/2	MS AVON console bottom of frame <u>AVON</u> : Prison compartment scanners .... As he probes.
3	40/1	As 1. Probe goes home.
/END OF TK 7 /		

70  
35  
105

Shot	Slate	Description
1	42/2	MS AVON, probing across frame. GARTON centre bg. starts to recover.
2	43/3	LA over Garton's body. Rear MLS AVON in bg. GARTON takes over fg from Right.
3	44/3	BCU AVON <i>Now!</i> AVON: Yes. There is is.
4	45/2	O/shoulder AVON & probe. GARTON'S hand in L. Swift tilt up to O/shoulder 2s as Garton arm-locks.
5	47/3	MCU AVON surprised. GARTON'S L. arm in to lock. TIGHT 2shot GARTON/AVON. PAN them L. to wall. Jib-back as GARTON is thrown at console.
6		GARTON fg. Right AVON rushes from deep bg GARTON sidesteps Left & AVON hits console. GARTON repositions for neck-chop. AVON spins right.
7		FIST ACROSS frame as Avon spins. Garton draws back.
8	48	2s fav GARTON, as he throws a right. They leave frame RIGHT.

/END TK 8/



(TK's 10 & 11 - model)

TK 12. Page 101. TRANSFER TUBE

Shot	Slate	Description
1	61/	<del>TUBE OFF - (thru open door) -</del> 2s TEAGUE/WALLACE  TEAGUE: Starting along the transfer tube now sir.  THEY EXIT right.
2	54 1/2	LS down tube. (Don't show open hatch door) TEAGUE AND WALLACE at far end. They walk to camera. TEAGUE leads WALLACE.
3	53 1/2	VLA: TEAGUE then WALLACE past cam left to right (far hatch door closed)
4	54 1/2	As 2. TEAGUE & WALLACE come to rear end of tube.
/END OF TK 12 /		

\*  
~~20 Oct~~  
~~3rd Nov~~  
Blake s

Both  
Teague & Wallace  
gives  
over  
R. Sh.  
in R.  
hands.  
Both wearing  
gloves

Teague &  
Wallace  
together  
in R. side

TK 13. Page 104. TRANSFER TUBE

<u>Shot</u>	<u>Slate</u>	<u>Description</u>
1	63.1/2	<u>TUBE OFF</u> - Wide 2s WALLACE/TEAGUE at hatch
2	63 64	<u>TUBE OFF</u> - MCU TEAGUE  TEAGUE: No response on circuit one.  He brings device into frame to adjust.  /END TK 13/

TK 14. Page 106. TRANSFER TUBE

1	63.1/2	<u>TUBE OFF</u> / As 13/2 - MCU TEAGUE TEAGUE: No wait. It's opening. <sup>+ open</sup>
2	64	<u>TUBE OFF</u> / - As 13/1 - Door glides open.
3	64	<u>TUBE OFF</u> / - Profile 2s TEAGUE/WALLACE : Brightly lit. They advance.
4	63.1/2	<u>TUBE OFF</u> / - As 2. As they advance inside Liberator.  TEAGUE: Powerful light source from somewhere. Moving inside now.

/END OF TK 14/



<u>Shot</u>	<u>Slate</u>	<u>Description</u>
1		AVON into CU from left. JIB BACK on grapple. HOLD FOR EAR-BOX.
2	49/1	MCU GARTON'S reaction to ear-box.
3		2s fav AVON PAN RIGHT with GARTON for rush to door & down with GARTON on knockout.
4	50/2	LOW MS AVON - satisfaction- He turns left.
5	51/3	WA AVON comes to computer fg R.
6	46/2	Detail probe going home.
7		CMS AVON reaction.
8		As 5 door opens

/END TK 9/

TK 15. Page 111.

TRANSFER TUBE

<u>Shot</u>	<u>Slate</u>	<u>Description</u>
3 1	57/1	As for 12/2: LS TUBE (thru open hatch door) KRELL coming to camera. Door fg.
		<u>/END OF TK 15 /</u>

TK 16. Page 120.

TRANSFER TUBE

9 1	60	<u>/TUBE OFF /</u> - As 12/1. Airlock door opens. BLAKE leads, AVON 2nd, then JENNA. ZOOM in to CMS JENNA as she pauses. Then exits right.
4 2		As 12/2. LS TUBE. 3 FIGURES in bg. (Don't show open door).
8 3	62	MLS HATCH from inside tube. BLAKE & CO. enter frame left. WALLACE in doorway.
5 4	58/	As for 15/1. LA WALLACE fg., facing camera. BLAKE arr. TILT UP as he examines, to see JENNA/AVON up left.
6 5	65?	<u>/TUBE OFF ? /</u> - HIGH o/shoulder MCU BLAKE as he turns. Negative response.
7 6	59/	<u>/TUBE OFF ? /</u> - Tight 2s JENNA/AVON, semi-profile AVON looks at JENNA.
5 7		As 4. BLAKE steps over WALLACE'S body.
Tail 03 as 3 8 8	62	<u>/TUBE OFF ? /</u> - As 6. PAN them Right into hatch.

8, 9, 10.

/ENDTK 1 /



Shot	Slate	Description
20 1		As for 16/3. Open hatch door. See BLAKE cross in bg.
19 2		MS BLAKE looking for control PAN HIM LEFT across hatch opening. He looks thru hatch.
21 3		CU BLAKE as his head comes up.
14 4		As 12/2. Raiker advancing down tube - already half-way.
22 5		CMS BLAKE, start to tilt down to find gun missing.
14 6		MLS ADVANCING RAIKER. He draws gun.
22 7		As for 5. CMS BLAKE PAN HIM left to try force door.
14 8		MS advancing RAIKER - aims.
24 9		CS gun firing (IN SAFE AREA) Barrel diagonal L to R
22 10		As 7. Explosion near BLAKE. Reaction
14 11		As 8. RAIKER comes on.
22A 12		MCU BLAKE uncertain.
14 13		As 8. RAIKER aims again.
22 14		As 7. BLAKE is hit. Spins backwards
15 15.		As for 15/1. Door fg. as RAIKER approaches.

Shot Slate

Description

22	1	CMS BLAKE holding shoulder, scrambling out of hind corner.
15	2	As 17/15. RAIKER almost at door.
22	3	As 1. Hold BLAKE R.
16	4	CMS RAIKER. He raises gun fg.
23	5	MCU BLAKE. Freezes.
17	6	Profile CU RAIKER. Distracting lurch.
22	7	As 3 CMS BLAKE - he glances up.
15	8	LS RAIKER capsizes. Tube swinging violently.
23	9	As 17/1. Door swings closed.
	10.	SHOT 12 (18) - / MODEL SHOT / - Transfer tube loses contact
22	11	As 1. CMS BLAKE, relief.
18	12.	LOW CMS RAIKER on floor, tube swings violently beh. He starts to drag twd camera.
	13.	Hands fighting for a hold.
	14	35/52. FRONT AXIAL SHOT - CAMERA ZOOMS out. RAIKER flies away. Small grey tool. Left side belt
	15.	- / MODEL SHOT / - RAIKER spins in space.



# BBC TV FILM CONTINUITY NOTES

Date

Programme		Episode no. or sub title		Slate no.	
Project no.		2 Space Fall.		1	
Set-up / location LA SERVICE Channel. Looking up. Channel.		Int.	Day	Sync. Silent	Sequence no. TK 4
		Ext.	Night	W/track W/t with camera	Shot no. 1
		Script page no.		Shot list page no.	

Costume / make-up / prop notes

Ref. no.	1	2	3	4	5	6	7	8
circle TAKES printed								
End board								
TIMING	25"		25"					
FOOTAGE								
REASON for use or n/g	shot too wide	Comm. move NG						

Blake appears around corner  
on hands & knees, goes down towards comm.

Reacts to noise of rattle  
Comm. shakes / flat shakes. ] Comm. pulls out. as:-

Blakes crawls past Comm. L.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. 2	
Set-up / location Service Channel. LONG SHOT		Int.	Day	Sync. Silent	Sequence no. 4	
		Ext.	Night	W/track W/t with camera	Shot no. EXTRA 2 Cut-in	
		Script page no.		Shot list page no.		

Costume / make-up / prop notes

Sound  
GUIDE TRACK ONLY

Reel no.	1	2	3	4	5	6	7	8
circle TAKES printed								
End board		✓						
TIMING		15"						
FOOTAGE								
REASON for use or n/g	Blake's head masked.							

Looking up Channel

BLAKE on hands & knees CRAWLS fwd, STOPS

KNOCKS on panel L.

LOOKS up.



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <b>3</b>	
Set-up / location <i>Service Channel By Door.</i>		Int. <b>(1)</b>	Day	Sync. <b>(1)</b> Silent	Sequence no. <b>4</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>3</b>	
		Script page no.		Shot list page no.		
Costume / make-up / prop notes						

Reel no.	1	2	3	4	5	6	7	8
circle TAKES printed								
End board								
TIMING		20"	18"	23"				
FOOTAGE								
REASON for use or n/g	noise! com. ME	possible.	THIS TAKE FASTER WITH ACTION	FOR safety of com. shadow				

CUT-IN

MCU Blake, tapping on panel door

TIGHTEN in to CU Blake at end.

NOTE check for camera shadow on panel door.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. 4	
Set-up / location <i>Service Channel</i>		Int.	Day	Sync. Silent	Sequence no. 5	
		Ext.	Night	W/track W/t with camera	Shot no. 1	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Reel no. circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"	20"		15"				
FOOTAGE								
REASON for use or n/g	<i>possible</i>	<i>comm. shadow</i>	<i>boom shadow</i>					

AVON up slope of  
 Service Channel, crawls L to R.  
 and past comm.  
 Cam pulls out as he crawls past



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  5	
Set-up / location <i>Service channel.</i>		Int.	Day	Sync. Silent	Sequence no.  5A	
		Ext.	Night	W/track W/t with camera	Shot no.  2	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Reel no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	✓	17"						
FOOTAGE								
REASON for use or n/g								

Avon into shot from left.  
 ○ makes his way away  
 from comm down  
 channel.

# BBC TV FILM CONTINUITY NOTES

Date

Programme Project no.		Episode no. or sub title			Slate no. 6	
Set-up / location Service Channel		Int.	Day	Sync. Silent	Sequence no. 5A	
		Ext.	Night	W/track W/t with camera	Shot no. 3	
		Script page no.		Shot list page no.		

Costume / make-up / prop notes

Re. no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"							
FOOTAGE								
REASON for use or n/g								

CUT-IN: M.S. AVON arriving

at the panel/door:

Both hands on it to try to open it



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  7	
Set-up / location  Service Channel.		Int.	Day	Sync. Silent	Sequence no. 5A	
		Ext.	Night	W/track W/t with camera	Shot no. 4	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
Circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓	✓					
TIMING		17"	18"					
FOOTAGE								
REASON for use or n/g	TIMING NG							

cut. in c/s. Avon's Hands  
on panel/door, trying to open door  
Pan up to c/s Owen.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. 8	
Set-up / location <i>Service Channel.</i>		Int.	Day	Sync. Silent	Sequence no. 5A	
		Ext.	Night	W/track W/t with camera	Shot no. 17	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. <i>2</i>	<i>false start</i>							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	20"	18"	17"					
FOOTAGE								
REASON for use or n/g		TIMING N.G.						

*MCS Avon sitting by panel/Door - looking thru  
He slowly closes the door  
looks at watch - & decides to wait.*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  9	
Set-up / location  Spice Channel		Int.	Day	Sync. Silent	Sequence no. 54	
		Ext.	Night	W/track W/t with camera	Shot no. 1	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	18"							
FOOTAGE								
REASON for use or n/g								

L/S. Looking down slope of ramp.

AVON climbs up shot cam.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  10	
Set-up / location  Service Channel  L/S LOOKING DOWN RAMP.		Int.	Day	Sync. Silent	Sequence no. TK 6	
		Ext.	Night	W/track W/t with camera	Shot no. 10	
		Script page no.			Shot list page no.	
Costume / make-up / prop notes						

Roll no.								
circled TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING			10"					
FOOTAGE								
REASON for use or n/g	too fast	ditto						

NOVA appears around corner

leaves quickly & dodges back on v again



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  11	
Set-up / location  Service channel. AS FOR SLATE 10. L/S. LOOKING DOWN RAMP.		Int.	Day	Sync. Silent	Sequence no.  6	
		Ext.	Night	W/track W/t with camera	Shot no.  21	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.	GUIDE TRACK. ↓ MUTE!							
circle TAKES printed	1	2	3	4	5	6	7	8
End board		✓	✓	✓				
TIMING		7"						
FOOTAGE								
REASON for use or n/g								

NOVA'S FACE  
appears around CORNER  
LOOKS up - PANEL DROPS IN FRONT  
OF HIS FACE.

# BBC TV FILM CONTINUITY NOTES

Date

Programme Project no.		Episode no. or sub title			Slate no. <i>12</i>		
Set-up / location <i>Service Channel</i>		Int.	Day	Sync. Silent	Sequence no. <i>6</i>		
		Ext.	Night	W/track W/t with camera	Shot no. <i>EXTRA</i>		
		Script page no.			Shot list page no.		

Costume / make-up / prop notes

Roll no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*Cut-in to Slate 11*

*C/S. NOVA's Face peeking up Ramp.*

*Zoom-in to BCN.*

*as panel drops*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  13.	
Set-up / location "IMAGES SEQUENCE"  <u>HAND HELD</u>		Int.	Day	Sync. Silent	Sequence no. Scene 47.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circles TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	23"	27"						
FOOTAGE								
REASON for use or n/g								

Jenna's mother, on ground  
being menaced & threatened by  
GUARDS:

Camera moves in and out  
up to her. and back out again  
as she struggles.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  14	
Project no.						
Set-up / location  "IMAGES SEQUENCE" Cam. on Tracking DOLLY		Int.	Day	Sync. Silent	Sequence no. Images.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	
Costume / make-up / prop notes						

SHORT

Roll no.	1	2	3	4	5	6	7	8
circles TAKES printed	1							
End board								
TIMING	25"							
FOOTAGE								
REASON for use or n/g								

Same action as 13

JENNA'S Mother - being threatened

ZOOMING IN AND OUT



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  15	
Project no.						
Set-up / location  "IMAGES SEQUENCE"		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. 3								
circled TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		20"						
FOOTAGE								
REASON for use or n/g								

M/S: AVON'S BROTHER.  
Reporting —

"KER Avon"

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  16	
Set-up / location  "Images Sequence"	Int.	Day	Sync. Silent	Sequence no.		
	Ext.	Night	W/track W/t with camera	Shot no.		
	Script page no.			Shot list page no.		

Costume / make-up / prop notes

Roll no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	50"							
FOOTAGE								
REASON for use or n/g								

C/S. AVON'S BROTHER

Panning ~~back~~ right to Black

& left back to him.

as reports over tower

'HEL  
Avon'



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  17	
Project no.						
Set-up / location		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Re o.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	1'							
FOOTAGE								
REASON for use or n/g								

M/S of Awan's Brother  
Camera pans back & forth  
and up & down as  
he repeats

'Yes Awan'

# BBC TV FILM CONTINUITY NOTES

Date

Programme		Episode no. or sub title			Slate no. <i>18</i>	
Project no.						
Set-up / location <i>W/S:</i> <i>Low angle</i> <i>"IMAGES SEQ"</i>		Int.	Day	Sync. <u>Silent</u>	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Re o.								
circle TAKES printed	<i>1</i>	2	3	4	5	6	7	8
End board								
TIMING	<i>1'15"</i>							
FOOTAGE								
REASON for use or n/g								

*Looking up at AVON'S BROTHER*  
*(standing on last run)*

*'as y in 'limbo'*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <i>19</i>	
Project no.						
Set-up / location		Int.	Day	Sync. <u>Silent</u>	Sequence no. <i>4</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>1A-EXTRA</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Reel no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*Blake's POV going down Lamp.*

*Two takes on one slate.*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme	Episode no. or sub title			Slate no.
Project no.				20
Set-up / location  SERVICE Channel  L.A. Entrance	Int.	Day	Sync. Silent	Sequence no. TK 6
	Ext.	Night	W/track W/t with camera	Shot no. 9/11/12
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Sound  
guide  
Track.

Re o.	1	2	3	4	5	6	7	8
circle TAKES printed								
End board								
TIMING	15"	17'	17"	20"	20'			
FOOTAGE								
REASON for use or n/g	?	Cam shadow	Hair	Cam Pom. NG				

○ Nova in from Left. Pom with him as he  
crawls along - Channel hunches -  
falls back. Push in to CU as  
Nova puts hands <sup>up</sup> to cuts.

+w/t gasping



# BBC TV FILM CONTINUITY NOTES

Date.

Programme Project no.		Episode no. or sub title			Slate no.  21	
Set-up / location TWO CAMERA SET-UP.  Service channel.  HOLES APPEARING		Int.	Day	Sync. Silent	Sequence no. TR. 6.	
		Ext.	Night	W/track W/t with camera	Shot no. 1	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Re o.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING								
FOOTAGE								
REASON for use or n/g								

○ Nova in Service Channel. reacting to holes appearing in hull.

SHOTS 13 & 15: - HOLES.

13 - SHOTS. 14 & 16: - MCH NOVA. trying to cover holes.

NOVA Turns out end of shot / reacting to start of glue

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  22	
Project no.						
Set-up / location  TWO CAMERA SET-UP:  Service Channel	Int.	Day	Sync. Silent	Sequence no. TK 6.		
	Ext.	Night	W/track W/t with camera	Shot no. 20/22/25		
	Script page no.		Shot list page no.			

Costume / make-up / prop notes

Re o.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	12"	17"						
FOOTAGE								
REASON for use or n/g	perf							

Nova hands over holes tries to escape

Comm 1B Looking up channel MS  
NOVA

Comm 2 - LA CU. NOVA  
Reacting



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>23.</b>		
Project no.							
Set-up / location <b>Service Channel.</b> <b>2 CAMERA SET-UP</b> <b>H/A</b> <b>+ L/A - FAIRLY WIDE:</b>		Int.	Day	Sync. <b>Silent</b>	Sequence no. <b>TK 6.</b>		
		Ext.	Night	W/track W/t with camera	Shot no.		
		Script page no.			Shot list page no.		
Costume / make-up / prop notes							

Circle no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING								
FOOTAGE								
REASON for use or n/g								

Nova in channel. trying to escape  
glue parks in to channel  
and engulfs him

+ W/T  
Nova calling out

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  24	
Set-up / location  2 camera Set-up.		Int.	Day	Sync. Silent	Sequence no. TK 6	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
cl TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING								
FOOTAGE								
REASON for use or n/g								

glue / foam squirts onto  
nozzle to cam



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  25	
Project no.						
Set-up / location  Service Channel		Int.	Day	Sync. Silent	Sequence no.  726	
		Ext.	Night	W/track W/t with camera	Shot no.  4	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.	N.G.							
TAKE printed	1	2	3	4	5	6	7	8
End board								
TIMING	10"	11"						
FOOTAGE								
REASON for use or n/g	artists pos.							

M/S Avon by panel/door  
positions himself - kicks door open  
and ~~is about to~~ jumps down.  
andy

# BBC TV FILM CONTINUITY NOTES

Date

Programme		Episode no. or sub title			Slate no. <b>26</b>	
Project no.						
Set-up / location <b>computer room.</b>		<b>Int.</b>	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.		Shot list page no.		

Costume / make-up / prop notes

Roll no.								
cl TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

c/s. Avon slowly opens panel door.  
Showly - closes it

USE FOR SHOTS 6, 8, 12



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  26	
Project no.						
Set-up / location  Computer Room		Int.	Day	Sync. Silent	Sequence no. 5A	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.		Shot list page no.		

Costume / make-up / prop notes

Roll no.								
ci TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING				28"	33"			
FOOTAGE								
REASON for use or n/g	door action	focus	?	artist pos.				

Panel / Door fg: - IT opens just a crack

then a bit more, revealing even

Peeping thru: He closes door + repeats  
action again

use this for shots 6, 8, 12, 14, 16

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <i>27</i>	
Project no.						
Set-up / location <i>Computer Room.</i>		Int.	Day	Sync. Silent	Sequence no. <i>TK 6</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>3</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. <i>5</i>	<i>SHORT END.</i>							
ci TAKES printed	1	<i>2</i>	3	4	5	6	7	8
End board								
TIMING		<i>10"</i>						
FOOTAGE								
REASON for use or n/g	<i>door</i>							

*Panel / DOOR OPEN :*

*CU Cwov peeping out*

*eyes follow. Left - He smiles*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <i>28</i>	
Project no.						
Set-up / location <i>computer room</i>		Int.	Day	Sync. Silent	Sequence no. <i>5A</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>10</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Reel no.								
circle TAKES printed	1	<u>2</u>	3	4	5	6	7	8
End board								
TIMING		<i>10"</i>						
FOOTAGE								
REASON for use or n/g	<i>action missed</i>							

*Cu AVON, - opening door  
peeking out - about to jump  
down - (sees something) &  
quickly closes door*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  29	
Project no.						
Set-up / location Low-ish W/S Computer Room		Int.	Day	Sync. Silent	Sequence no. 5A	
		Ext.	Night	W/track W/t with camera	Shot no. 9411	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.	DIFF Lense.							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		20"		25"				
FOOTAGE								
REASON for use or n/g	MIS- TIMED. Q.		Door NC					

GARTON Left by Computer - working

AVON Door opens slowly - He SPOTS Garton  
and quickly closes door

Garton continues to work

TAKE 3 Same action - But at end of  
SHOT - GARTON STANDS UP.



# BBC TV FILM CONTINUITY NOTES

Date.

Programme Project no.		Episode no. or sub title			Slate no. <b>30</b>	
Set-up / location <b>W/S Computer Room.</b>	Int.	Day	Sync. Silent	Sequence no. <b>5A</b>		
	Ext.	Night	W/track W/t with camera	Shot no. <b>13, 15</b>		
	Script page no.			Shot list page no.		

Costume / make-up / prop notes

Roll no. circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	15"							
FOOTAGE								
REASON for use or n/g								

○ M/S. Garton at computer  
pan with him as he moves  
around computer, checking.  
See door in bg open ~~a~~ slightly  
+ Avon peep out

# BBC TV FILM CONTINUITY NOTES

Date.

Programme		Episode no. or sub title			Slate no. <i>30 31</i>	
Project no.						
Set-up / location <i>Computer Room</i>		Int.	Day	Sync. Silent	Sequence no. <i>TK 6</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>2</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		20"						
FOOTAGE								
REASON for use or n/g	<i>comm moves</i>							

*M/S Garton working at computer*  
*back ~~from~~ L. with him and see clock close in bg*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.	Episode no. or sub title			Slate no. <b>32</b>
Set-up / location	Int.	Day	Sync. Silent	Sequence no. <b>6</b>
	Ext.	Night	W/track W/t with camera	Shot no. <b>142A</b> EXTRA
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		10"						
FOOTAGE								
REASON for use or n/g	action ing							

C/S Garton's hands & work  
at computer

puts tools down moves away L.

# BBC TV FILM CONTINUITY NOTES

Date.

Programme		Episode no. or sub title			Slate no. <b>33</b>	
Project no.						
Set-up / location <b>2 cameras</b> <b>Setup</b> <b>W/S Computer Room</b>		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no. <b>5, and 7</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. <b>6</b>								
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	20"							
FOOTAGE								
REASON for use or n/g								

Garton working at computer

Roll 6 - Chaser in Room.

1B - L/S:

Avon jumps thru door  
and knocks Garton down



# BBC TV FILM CONTINUITY NOTES

Date.

Programme Project no.		Episode no. or sub title			Slate no. <b>34</b>	
Set-up / location <b>REVERSE</b> <b>L/17</b> <b>Computer Room</b>		Int.	Day	Sync. Silent	Sequence no. <b>6</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>7</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING			7"					
FOOTAGE								
REASON for use or n/g		Cam action						

L/A 2 S. Avon punching Garton in stomach  
he falls to ground.  
+ Avon socks him again; @

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>35</b>	
Project no.						
Set-up / location <b>FRONT AXIAL SHOT.</b>		Int.	Day	Sync. Silent	Sequence no. <b>18</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>14</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

*2nd Cam -*

Roll no. <b>1B</b>								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*Starting tight on Larker  
Zooming out as he flies away*

*3 takes on one slate*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.	Episode no. or sub title	Slate no. <b>36</b>	
Set-up / location <b>Computer Room</b> <b>M/S Avon by wall.</b>	Int.	Day	Sync. <b>Silent</b>
	Ext.	Night	W/track W/t with camera
	Script page no.		Shot list page no.

Costume / make-up / prop notes

Roll no. <b>(7)</b>	1	2	<b>(3)</b>	4	5	6	7	8
circle TAKES printed								
End board								
TIMING	<b>12"</b>		<b>13"</b>					
FOOTAGE								
REASON for use or n/g	<b>move not V. good</b>	<b>Ditto</b>						

**Avon holding onto hand rail**

**(on noise / shaking & stops)**

**From him left as he x-s back over to  
computer, picks up tool**

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>36</b>	
Project no.						
Set-up / location  <i>Computer Room</i> <i>M/S AVON by wall.</i>		Int.	Day	Sync. <b>Silent</b>	Sequence no. <b>6</b>	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. <b>7</b>								
circle TAKES printed	1	2	<b>3</b>	4	5	6	7	8
End board								
TIMING	12"		13"					
FOOTAGE								
REASON for use or n/g	<i>move not V. good</i>	<i>Ditto</i>						

*Avon holding onto hand rail*

*(as noise / shaking stops)*

*Point him left as he x-s back over to  
computer, picks up tool*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme	Episode no. or sub title			Slate no. <i>36</i>
Project no.				
Set-up / location <i>M/S AVON in Computer Room.</i>	Int.	Day	Sync. Silent	Sequence no. <i>6</i>
	Ext.	Night	W/track W/t with camera	Shot no. <i>28</i>
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ... TAKES printed	1	2	<i>3</i>	4	5	6	7	8
End board								
TIMING			<i>13"</i>					
FOOTAGE								
REASON for use or n/g	<i>move MT so good</i>	<i>ditto</i>						

*Avon holding on to  
hand rail on wall,  
he X's out under arm. L.*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  37	
Project no.						
Set-up / location  Computer Room:		Int.	Day	Sync. Silent	Sequence no.  6	
		Ext.	Night	W/track W/t with camera	Shot no.  30	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	18"							
FOOTAGE								
REASON for use or n/g								

Start on Computer  
Crown in to shot picks up tool  
from L with him as he move  
Round & works on computer



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>2938</b>	
Project no.						
Set-up / location <b>W/S Computer Room</b>		Int.	Day	Sync. Silent	Sequence no. <b>TK 6</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>29</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	23"							
FOOTAGE								
REASON for use or n/g								

Avon by wall: Garton lying unconscious  
 on the floor:  
 Avon X-S over to computer picks up tool

# BBC TV FILM CONTINUITY NOTES

Date.

Programme		Episode no. or sub title			Slate no.  39	
Project no.						
Set-up / location  LA Avon kneeling by computer console.		Int.	Day	Sync. Silent	Sequence no. TK7	
		Ext.	Night	W/track W/t with camera	Shot no. 2	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		7"						
FOOTAGE								
REASON for use or n/g	action							

M/S. Avon is probing with tool  
along console.

Avon: Prison compartment  
scanners.



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  40	
Project no.						
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK 7	
		Ext.	Night	W/track W/t with camera	Shot no. 1, 8	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	7							
FOOTAGE								
REASON for use or n/g								

C/S Probe - tawon's hand  
going across console.

# BBC TV FILM CONTINUITY NOTES

Date.

Programme Project no.		Episode no. or sub title			Slate no. <i>41</i>	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. <i>TK 7</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>3</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.	<i>false start</i>							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*C/S: Probe: as it finds the spot.*



# BBC TV FILM CONTINUITY NOTES

Date.

Programme Project no.		Episode no. or sub title			Slate no. <i>42</i>	
Set-up / location <i>LA M/S AVON</i> <i>Kneeling by console.</i>		Int.	Day	Sync. Silent	Sequence no. <i>128</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>1</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Re o.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		13"						
FOOTAGE								
REASON for use or n/g								

*Avon Rises up, stands by console*  
*see in bg. Garton's feet*  
*start to move*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme	Episode no. or sub title			Slate no.  43
Project no.				
Set-up / location REVERSE V.L.H. GARTON'S Body fg. ON GROUND.	Int.	Day	Sync. Silent	Sequence no. TR 8.
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

R o.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		17"	17"					
FOOTAGE								
REASON for use or n/g	move- ment.	pass. shoot off.						

RISES +  
 As Awen, moves around  
 Garton Starts to recover  
 + begins to get up



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  44	
Set-up / location	Int.	Day	Sync. Silent	Sequence no. 8		
	Ext.	Night	W/track W/t with camera	Shot no. 3		
	Script page no.			Shot list page no.		

Costume / make-up / prop notes

Reo.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING			15"					
FOOTAGE								
REASON for use or n/g								

○ M/S. AVON with probe - "how"  
he steps

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  45	
Project no.						
Set-up / location  OVER Avon's R  Shoulder	Int.	Day	Sync. Silent	Sequence no.  8		
	Ext.	Night	W/track W/t with camera	Shot no.  4		
	Script page no.			Shot list page no.		

Costume / make-up / prop notes

R o.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		10"						
FOOTAGE								
REASON for use or n/g	action							

~~over shoulder~~

GARTON'S arm in to shot  
grabbing avon.

TILT-UP to Tight 2-5 as Garton  
gets him in strangle hold



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>46</b>	
Project no.						
Set-up / location		Int.	Day	<u>Sync.</u> Silent	Sequence no. <b>TR 9</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>6</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Ro. <input type="radio"/>	1	2	3	4	5	6	7	8
circle TAKES printed								
End board		✓						
TIMING								
FOOTAGE								
REASON for use or n/g	angle of probe.							

C/S. PROBE going into console.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <b>47</b>	
Set-up / location <b>TWO CAMERA</b> <b>SET-UP:</b> <b>GARTON / AVON STRUGGLE:</b>		Int.	Day	Sync. Silent	Sequence no. <b>TR 8</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>5, 6</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Re <input type="radio"/>								
circle TAKES printed	1	2	<b>3</b>	4	5	6	7	8
End board								
TIMING	15"		12"					
FOOTAGE								
REASON for use or n/g		action						

Garton / Avon Struggling  
 They fall backwards against wall.  
 Garton <sup>←</sup> throws Avon onto console  
 Crab left, and then back with them  
 Garton punches Avon, & he falls against wall  
 228-



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <i>48</i>		
Set-up / location		Int.	Day	Sync. Silent	Sequence no. <i>TK 8</i>		
		Ext.	Night	W/track W/t with camera	Shot no. <i>8</i>		
		Script page no.			Shot list page no.		

Costume / make-up / prop notes

Roll 18.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING		5"						
FOOTAGE								
REASON for use or n/g	move- ment							

*Cut-in to fight*

*Awon fallen on console fg*

*Garton throws punch  
& awon falls oos.*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>49</b>	
Project no.						
Set-up / location <b>2 CAMERAS</b>  <b>By computer Room wall</b>		Int.	Day	Sync. Silent	Sequence no. <b>TK 9</b>	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Re <input type="radio"/> .								
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	10"							
FOOTAGE								
REASON for use or n/g								

Garton pushes awon against wall.

They struggle. and awon boxes  
him on the ears  
they fall oos.

ROLL 8 - starts as CN awon.

2B- Lowish angle. 25 Garton / awon



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.	Episode no. or sub title			Slate no. <b>50</b>
Set-up / location <b>2 CAMERAS Setup.</b>	Int.	Day	Sync. Silent	Sequence no. <b>TK 9</b>
	Ext.	Night	W/track W/t with camera	Shot no. <b>3, 4</b>
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Re <input type="radio"/> b.								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

End of car box:

Arwen throws Garton \* across & into  
Door, he falls over backwards.  
Arwen goes oos.

Roll 7:- Shooting x console. & Tracking  
back.  
2B:- WIDE SHOT.

# BBC TV FILM CONTINUITY NOTES

Date.

Programme Project no.		Episode no. or sub title			Slate no. <b>51</b>	
Set-up / location  <b>Wide shot</b>  <b>Computer Room</b>		Int.	Day	Sync. Silent	Sequence no. <b>TK 9</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>5</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	15"		14"					
FOOTAGE								
REASON for use or n/g	move- ment	cam.						

M/S Avon at end of fight

Track back + pan with him as he

comes fwd + picks up PROBE + PRODS  
console.

Avon's  
+ W/T of feet X-ing  
Room



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <b>52</b>	
Set-up / location  <b>FRONT AXIAL SHOT. (again)</b>		Int.	Day	Sync. Silent	Sequence no. <b>TK 18.</b>	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*Ran the ~~shadows~~  
flies out of tube.*

*Last 2 takes 48 FRS.*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.	Episode no. or sub title			Slate no. <i>52</i>
Set-up / location  <i>FRONT AXIAL SHOT. (again)</i>	Int.	Day	Sync. Silent	Sequence no. <i>TK 18.</i>
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*Railcar ~~chopped~~  
flies out of tube.*

*Last <sup>2</sup> n takes 48 FRs.*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <del>53</del>	
Set-up / location		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.		Shot list page no.		
Costume / make-up / prop notes						

Roll no.								
circ TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

A SHOT FOR OPENING TITLES

GUARD. standing  
with gun  
He

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <u>53</u>	
Set-up / location  <i>Point 2</i>		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.		Shot list page no.		

Costume / make-up / prop notes

Roll no.								
ci TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

A SHOT FOR OPENING TITLES.

GUARD. Standing  
with gun  
He



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>53</b>	
Project no.						
Set-up / location <b>Transfer Tube</b>  <b>LA: Looking along tube</b>		Int.	Day	Sync. Silent	Sequence no. <b>TR 12</b>	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	
Costume / make-up / prop notes						

Roll no.								
circ TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING	12"	25"						
FOOTAGE								
REASON for use or n/g								

Teague / Wallace's feet  
 Hkn into shot cam L. &  
 they walk away from cam  
 down tube

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  54	
Project no.						
Set-up / location <i>Reverse</i> <i>LA looking along other</i> <i>end of tube.</i>		Int.	Day	Sync. Silent	Sequence no. <i>12</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>4</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	28"	35"						
FOOTAGE								
REASON for use or n/g	walking not so good							

*Teague & Wallace*  
*walk fast to comm.*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  55	
Project no.						
Set-up / location  Hand held in tube		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
cin TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

Pov walking along  
tube.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <b>56</b>		
Set-up / location		Int.	Day	Sync. Silent	Sequence no.		
		Ext.	Night	W/track W/t with camera	Shot no.		
Costume / make-up / prop notes		Script page no.			Shot list page no.		
<p><i>2 press of buttons</i></p> <p>Blake Arvon Jenna</p> <p>all breathing equip all carrying <del>the</del> <i>RIGHT</i> recreation guns - <i>Blake</i> <i>strap wrapped around R. Arm</i></p>							
Roll no.							
circ. TAKES printed	<b>(1)</b>	2	3	4	5	6	8
End board						<i>see ves</i>	
TIMING	<i>45"</i>					<i>down</i>	
FOOTAGE							
REASON for use or n/g							

Blake / Arvon / Jenna walk  
food down tube



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title				Slate no. <b>56</b>		
Project no.								
Set-up / location  <i>1st floor</i>		Int.	Day		Sync. Silent		Sequence no.	
		Ext.	Night		W/track W/t with camera		Shot no.	
		Script page no.				Shot list page no.		
Costume / make-up / prop notes		<p><i>2 press 1st floor 2nd floor</i></p> <p><i>Blake Avon Jenna</i> } <i>all breathing equip</i> <i>RIGHT</i></p> <p><i>all carrying <del>the</del> Federation guns - Blake strap wrapped around R. arm</i></p>						
Roll no.								
circ. TAKES printed	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
End board						<i>see ves</i>		
TIMING	<i>15"</i>					<i>down</i>		
FOOTAGE								
REASON for use or n/g								

*Blake / Avon / Jenna walk  
food down tube*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  56	
Set-up / location		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	45"							
FOOTAGE								
REASON for use or n/g								

BLAKE / AVON / JENNA

Walk fwd down tube  
two camera.



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <b>57</b>	
Project no.						
Set-up / location <b>Service Tube</b>		Int.	Day	Sync. Silent	Sequence no. <b>15</b>	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

**Krell** - Federation gun **R.**  
Red banded gadget **R.** side belt - two's front  
Green " " **L.** side belt. - near back

Roll no.								
cl TAKES printed	<b>1</b>	2	3	4	5	6	7	8
End board								
TIMING	<b>15"</b>							
FOOTAGE								
REASON for use or n/g								

**KRELL** Making his  
way slowly along to cam.  
and out past cam. **R**

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <b>58</b>	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. <b>16</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>4</b>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
clips TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING			33"					
FOOTAGE								
REASON for use or n/g		Too slow						

Wallace lying fg. Dead  
 Blake/Jenny Avon / ~~James~~ up to him  
 pause, then the 3 out past comm R  
 step  
 over  
 him



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  59	
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TR 16.		
	Ext.	Night	W/track W/t with camera	Shot no. 6		
	Script page no.			Shot list page no.		

Costume / make-up / prop notes

Roll no.								
circles TAKES printed	1	2	3	4	5	6	7	8
End board		✓						
TIMING		15"						
FOOTAGE								
REASON for use or n/g								

M25 Jenna/ Avon.

looking down

Jenna steps fwd.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <i>60</i>	
Set-up / location <i>L/S. Tube unlock door of 'LONDON' opens</i>		Int.	Day	Sync. Silent	Sequence no. <i>TK 16</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>1</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. <i>10</i>								
TALES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	30"		23"					
FOOTAGE								
REASON for use or n/g		positions						

~~Kent Bena~~  
 Blake / Jenna / a von step through door  
 up to comm. upast  
 Jenna pauses behind



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <i>61</i>	
Set-up / location <i>Thru opening London DOOR</i>		Int.	Day	Sync. Silent	Sequence no. <i>12</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>1</i>	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ TAKES printed	1	2	3	4	5	6	7	8
End board	<i>✓</i>							
TIMING	<i>17"</i>							
FOOTAGE								
REASON for use or n/g								

*Teague & Wallace*

*Thru door into  
tube.*

*Teague 1st fol. by Wallace*

*They both go past  
Cann R.*

*Teague  
starting  
along the  
transfer  
tube now Sir*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <i>62</i>	
Set-up / location <i>Tube two liberator</i>		Int.	Day	Sync. Silent	Sequence no. <i>TK 16</i>	
		Ext.	Night	W/track W/t with camera	Shot no. <i>3, 4 8</i>	
		Script page no.		Shot list page no.		

Costume / make-up / prop notes

Roll no.								
circ TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	<i>20"</i>							
FOOTAGE								
REASON for use or n/g								

*Blake, Owen, Jenna*

*then comm R, <sup>& away</sup> two open door*

*Wallace lying dead in doorway*

*They step across him four.*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <i>63.</i>		
Project no.							
Set-up / location		Int.	Day	Sync. Silent	Sequence no. <i>TR 13</i>		
		Ext.	Night	W/track W/t with camera	Shot no.		
		Script page no.		Shot list page no.			

Costume / make-up / prop notes

Roll no.	<i>false start</i>							
circ TA S printed	1	2	3	4	5	6	7	8
End board								
TIMING		<i>45"</i>						
FOOTAGE								
REASON for use or n/g								

*Teague / Wallace in*

*past cam L*

*up to door*

*Teague tries to open  
door, ~~door~~ kneeling  
door opens*

*and they step  
inside & go R.*

*Teague no*

*response on  
circuit one  
no wait its  
opening*

*Powerful light  
source from somewhere  
moving inside  
now*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme	Episode no. or sub title			Slate no. <i>64</i>
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. <i>13/14</i>
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled TALES printed	<i>1</i>	<i>2</i>	3	4	5	6	7	8
End board	<i>✓</i>	<i>✓</i>						
TIMING	<i>25</i>	<i>30"</i>						
FOOTAGE								
REASON for use or n/g								

*CU Teague Profile  
working to  
open door*

*He moves*

*'no response  
circuit one'  
etc.*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <b>65</b>	
Set-up / location	Int.	Day	Sync. <u>Silent</u>	Sequence no. <b>16</b>		
	Ext.	Night	W/track W/t with camera	Shot no.		
	Script page no.			Shot list page no.		

Costume / make-up / prop notes

Roll no.								
TA S printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	7							
FOOTAGE								
REASON for use or n/g								

C. n Blake kneeling  
down beside Wallace -  
He looks around Rises  
& moves out

2 Takes on one slate.

Ind one best.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no. <i>66</i>	
Set-up / location		Int.	Day	Sync. Silent	Sequence no.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*Hand Held*



# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no. <i>667</i>	
Project no.						
Set-up / location		Int.	Day	Sync. Silent	Sequence no. <i>T/L 17</i>	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circ TA S printed	1	2	3	4	5	6	7	8
End board								
TIMING		27"						
FOOTAGE								
REASON for use or n/g								

L/S Raiker making  
his way sweet corn  
down Luke.

Takes aim with gun.  
jerks lurches backwards  
dropping gun

\*

# BBC TV FILM CONTINUITY NOTES

Date.

Programme	Episode no. or sub title			Slate no. <i>68</i>
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. <i>TR 17</i>
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled TA S printed	1	2	3	4	5	6	7	8
End board								
TIMING		30"						
FOOTAGE								
REASON for use or n/g								

MLS Raiked  
advancing down  
tube fuel cam.  
lurches back

To be used ~~the~~ ~~the~~  
as cut-ins

x



# BBC TV FILM CONTINUITY NOTES

Date:

Programme	Episode no. or sub title			Slate no. <i>69</i>
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. <i>TR 18</i>
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled TALES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

*CU Laiker*

*down tube*

*looking right and aiming gun right*

# BBC TV FILM CONTINUITY NOTES

Date:

Programme		Episode no. or sub title			Slate no.  70.	
Project no.						
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK 18.	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled TA printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g	too violent	POSS.						

Raider falling & struggling  
the falls out of shot R.



# BBC TV FILM CONTINUITY NOTES

Date:

Programme Project no.		Episode no. or sub title			Slate no.  71	
Set-up / location		Int.	Day	Sync. Silent	Sequence no.  17	
		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled T printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

LA Raikes  
firing gun.

# BBC TV FILM CONTINUITY NOTES

Date:

Programme	Episode no. or sub title			Slate no.
Project no.				72
Set-up / location	Int.	Day	Sync. Silent	Sequence no.
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circled 1 printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

On Raiker's Gun  
firing



# Contract for Scenery & Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

74124

STUDIO/STAGE/LOCATION/OB/PHOTOGRAPH

Original

Revision

Additional

to No. 74122

From: **CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND**

To (PRODUCER): **David Maloney**

ISSUE DATE **30th September 1977**

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE BY.....00 HRS. ON.....

DIRECTOR **Penant Roberts**

V.T.R. DATE **2nd November 1977**

Wk. **44**

PRODUCTION DEPT. **Drama Series**

FILMING/OB DATE

Wk.

PROGRAMME TITLE **Blakes 7**

PROJECT No. **63 02247/1522**

DESIGNER **Roger Murray-Leach**

	INTERNAL COSTS - G10		G30		
	MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
	Quantity	£			
Liberator inc. fibreglass sheet.	948	7110	6050		
Mats: Specialist fibreglass work (inclusive) £4300					
			TOTAL G30 £ 6050.00		

**NOTE** THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

No props.

Issued by

**TONY WEBB**

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.

"SPACE FALL"  
(EP.2)

T.F.S. EALING

JULIETTE JAMES ..... Jenna's Mother )

ALL MONDAY 26TH SEPT.

DAVID BACHE ..... Avon's Brother )

JEFF SHANE

MARK COLLINS ..... Guard Two

ROBERT WATSON ..... Guard THREE

HARRY FIELDER ..... Guard One

- Monday 26th  
Wednesday 28th  
(Opening Titles Guard)  
David Agency

CLINTON MORRIS ..... Wallace

- Wednesday 28th Sept  
+ Monday 31st Oct: Reh.  
+ Tuesday 1st Nov. -  
+ Wednesday 2nd Studio

Jeff Shane



## BLAKE'S SEVEN

Special Effects Required for Filming: Dead Line: Friday 23rd September  
(Ealing and Location)

### EP:1 CYGNUS ALPHA

- P.9 Running Water (Designer?)
- P.23 Cave Mouth flickers with gun's discharge (crackling streaks)
- P.45 Vapour is pouring from a lower level (liquid nitrogen)
- P.46 As at opening computer lights up and ejects cards

### EP:2 SPACE FALL

- P.29 Some loose objects on the Computer Desk vibrate violently
- P.32 3 small jagged holes appear in the outer wall, close to Nova  
(Loud hissing noises) as pressure escapes
- P.32 3 nozzles spew forth "Glue like" substance, engulfing and sealing Nova.
- P.71 Raiker (in tube) fires at Blake (twice). Blake is hit on shoulder

### EP:3 THE WAY BACK

- P.16 Swirling mist for planet landscape
- P.16 Hooded figure is obscured by mist
- P.16 (Use still of model landscape for C.S.O.)
- P.18 Mist - continues on surface of planet-rocks-sand-cliff
- P.20 Blake with wrist band on starts to Dissintergrate. Roll back and mix-  
he vanishes from planet's surface
- P.53 Vargas Dematerializes

Special Props Required for filming: Deadline: Friday 23rd September (Ealing and Location)

### EP:1 CYGNUS ALPHA

- P.3A Doctored wrist watch
- P.7 Sonic Lock Pick (small, lights up, has switch, like a sub-miniature radio)
- P.7 3'-4' of cable with fastening devices at each end (also connectors on set)
- P.13 Blake on operating table inclined, straps on body electrodes on all parts  
of body, special helmet?
- P.19 12 Space age guns
- P.19 2-way pocket radio-tiny. Press switch button
- P.47 Space age telephone numbers are punched up
- P.58 Computer warning light flashes-then disgorges card
- P.59 Varon has a video camera plus light on his back

### EP:2 SPACE FALL

- P.25 Computer console (island unit in set) stops/starts-flashing indicators
- P.65 Electronic device from "Teague's" belt-he opens door-dial on device

### EP:3 THE WAY BACK

- P.1 Camp fire animal is roasting-fire and smoke
- P.1 Huge Primitive iron knife blade
- P.18 Mummified figure in a cowl tied to a cross(St. Andrews)

### EP:4 TIME SQUAD

- P.34 Small smoking camp fire (Blake is thrown on to it)
- P.45 Vila takes: Lock opening device from his pocket, to break lock



Serial Number T 170527

## TELEVISION EXPENSES CLAIM

Dept. Drama Series  
Project No. or Establishment Code 02247/1521

Programme (Series) Title

BLAKE'S SEVEN

Nominal Code

113

117

A

B

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC

MILEAGE

MAKE

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

HOSPITALITY

TRAVEL &amp; DUTY

OTHER

NOM.  
CODE

DATE

DETAILS

REG. No.

£

p

£

p

£

p

£

p

£

p

TUBE FARESBrought forward from attached  
sheets/daily records

20.9

TC/OR/TC

30

30

21.9

ditto

30

30

26.9

TC/TFS/TC

70

70

26.9

ditto

70

70

27.9

ditto

70

70

28.9

ditto

70

70

3.10

Evening meal away from base

1

42

1

42

CERTIFICATION: I certify that the above claim is wholly in respect of BBC duty and the amounts claimed have been spent by me on the items shown; where scale rates are claimed, I certify that I incurred expenditure of the nature they are intended to defray.

Signature of Claimant

Date 5th October 1977

TOTAL

4 82

LESS CASH  
ADVANCE NO.

117

00

STAFF NUMBER

BALANCE DUE—TO CLAIMANT

a

b

BALANCE DUE—TO BBC

c  
SURNAME  
(CAPITALS)

FLINT N.

AUTHORISATION: I certify that the above expenditure was necessary and in accordance with BBC regulations.

Signature:

Designation:

Date.....

Balance due—not  
over pounds sterling  
(in words)

RECEIVED the amount stated

Date .....

Signature of Claimant

GRADE/  
ALLCE SCALE



Assistant to Pennant Roberts

5076 TC

5th October 1977

BLAKE'S SEVEN: EP. 2, "SPACE FALL" : REC. Week 44  
02247/1521 1/2 NOVEMBER

Tony Millier  
Peter Valentine

This is to let you know of various Planning Meetings which have been arranged in connection with Blake's Seven and also for the above particular episode.

On Monday 10th October at 12.15, in room 5037 (which is Vere Lorrimer's office), there is to be a meeting with Brian Clematt and A.J. Mitchell (Electronic Effects) to discuss the "materialising" effects.

In the afternoon of the 10th - we shall be having a pre-planning meeting for our episode "Space Fall." at 3.00 pm in room 5076.

Also we have planned to have another Planning Meeting (proper!) on Monday 17th October at 3.00 pm.

We do hope that you will be able to make both the Monday afternoon meetings for our episode. If not perhaps you could phone us to let us know.

(Norma Flint)

Serial Number **T 170522**  
 Programme (Series) Title **BLAKES 7**

TELEVISION EXPENSES CLAIM

Dept. **PRIMA SECTION**  
 Project No. or Establishment Code **02247/1521**  
 Nominal Code **113 117**

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

DATE	DETAILS	MILEAGE	TOTAL CLAIM		VAT TO BE		NET EXPENSES - EXCLUDING RECOVERABLE VAT						NO. COU
			INCL	VAT	RECOVERED		HOSPITALITY	TRAVEL & CITY	OTHER				
			£	p	£	p	£	p	£	p	£	p	
			Brought forward from attached sheets/daily records										
7/9/77	LUNCH AWAY FROM BASE				94				94				94 135
8/9/77	LUNCH AWAY FROM BASE				94				94				94 135
29/9/77	LUNCH AWAY FROM BASE				94				94				94 135
3/10/77	AWAY DINNER AWAY FROM BASE		1	42				1	42				1 42 135
19/10/77	RETURN TUBE FARE T.C. / M. ACTON				30				30				
20/10/77	" " "				30				30				
21/10/77	" " "				30				30				
26/10/77	RETURN TUBE FARE T.C. / T.F.S. EAZING				70				70				
27/10/77	" " "				70				70				
28/10/77	" " "				70				70				
29/10/77	" " "				70				70				

CERTIFICATION: I certify that the above claim is wholly in respect of BBC duty and the amounts claimed have been spent by me on the items shown; where scale rates are claimed, I certify that I incurred expenditure of the nature they are intended to defray.

Signature of Claimant **P.D. Hill**  
 Date **5/10/77**

TOTAL

LESS CASH  
ADVANCE NO.

None

117

7 94

00

BALANCE DUE TO CLAIMANT

7 94

BALANCE DUE TO BBC

SURNAME  
(CAPITALS)

HILL

P.D.

AUTHORISATION: I certify that the above expenditure was necessary and in accordance with BBC regulations.

Signature:

**Betty Stewart**

Designation:

**O. A. DRAMA SERIES**

Stamp

Balance due - not over pounds sterling (in words)

Date **6/10/77**

RECEIVED the amount stated

Date

Signature of Claimant

GRADE/  
ALLICE SC



Serial Number 170526

## TELEVISION EXPENSES CLAIM

Programme (Series) Title

BLAKE'S SEVEN

Project No. or  
Establishment Code

02247/1521

Nominal Code

113

117

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC 1098

MAKE Citroen

MILEAGE

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

DATE

DETAILS

REG. No.

£

p

£

p

HOSPITALITY

TRAVEL &amp; DUTY

OTHER

NOM  
CODBrought forward from attached  
sheets/daily records

20.9 TC/OR/TC 6 miles @ 46p

46

46

21.9 ditto

46

46

26.9 TC/TFS/TC - for filming 10 miles @ £1.09

1 09

1 09

27.9 ditto

1 09

1 09

28.9 ditto

1 09

1 09

29.9 ditto

1 09

1 09

30.9 Hospitality to cast after filming

1 25

1 25

3.10 ditto

1 25

1 25

3.10 Evening meal away from base

1 42

1 42

CERTIFICATION: I certify that the above claim is wholly in respect of BBC duty and the amounts claimed have been spent by me on the items shown; where scale rates are claimed, I certify that I incurred expenditure of the nature they are intended to defray.

Signature of Claimant

5th October 1977

Date

TOTAL

9 20

2 50

6 70

LESS CASH  
ADVANCE NO.

117

00

STAFF NUMBER

CONTRACT

BALANCE DUE—TO CLAIMANT

a

b

c

SURNAME  
(CAPITALS)

ROBERTS P.

BALANCE DUE—TO BBC

AUTHORISATION: I certify that the above expenditure was necessary and in accordance with BBC regulations.

Signature:

Designation:

Date:

Stamp

RECEIVED the amount stated

Date

Signature of Claimant

GRADE/  
ALLCE SCALE



PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
TIME SQUAD				Room No. and Building		No of Cop	
Proj. No(s)		Prod. Costing Wk(s)	Channel	MIKE SAUNDERS		PORTAKABIN, SPUR	
02247/ I52I		4I	I				
Dept.		Studio	TC				
Drama, Series							
Production date(s)		Week(s)					
Filming/O.B. date(s)		Week(s)	4I				
FRI I4 oct							
Producer		Room No.	Building	Tel. Ext.		File Copy	
Director		E804	T.C.			1	
Designer		5076	T.C.			Date	
						5 OCT	

SUBJECT

O.O.OV. TOOLS & EQUIPMENT

LOCATION: DORKING

LOADING: 07.30 MOVEMENT CONTROL TC *Fri 14<sup>th</sup> Oct.*

1. 3 SHOVELS
2. 3 SPADES
3. 3 FORKS
4. 2 LARGE YARD BROOMS

WITH THANKS

PHILLIP HILL

*PHILLIP HILL*  
ASST. FLOOR MANAGER



PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
"SPACE FALL"				Room No. and Building		No of Cop	
Proj. No(s)		Prod. Costing Wk(s)	Channel				
02247/1521				John Holland			
Dept.		Studio	TC				
Drama, Series							
Production date(s)		Week(s)					
1/2 Nov							
Filming/O.B. date(s)		Week(s)					
26th - 29th Sept							
Producer		Room No.	Building	Tel. Ext.	File Copy		
Director		E804	T.C.		1		
Designer		5076	T.C.		Date		
					5th October		

SUBJECT FILMING: EXTRAS AND WALK-ONS

Would you please note and pay the following supplementary payments to the following Extras and Walk-Ons who filmed for the above :-

MONDAY 26th SEPTEMBER

JULIETTE JAMES }  
 DAVID BACHE } to be made up to WALK-ON 2's  
 HARRY FIELDER " " " " " WALK-ON 1

There was no overtime for any of them on this day.

2

THURSDAY 29TH SEPTEMBER

CLINTON MORRIS - An Extra day as Walk-On 1 please for Clinton  
 (Again - no overtime either)

(Norma Flint)

PROG. TITLE		BLAKE'S SEVEN		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
Episode(s) / Sub. Title		"SPACE FALL" EP.2.		Distribution		Denotes Recipient	
Proj. No(s)		02247/1521		To:		Room No. and Building	
Dept.		Drama, Series		Booking Assistant:		S.207 S.H.	
Production date(s)		1/2 November		Dept. Org.:		John Holland	
Filming/O.B. date(s)		26th, 27th, 28th, 29th SEPTEMBER					
Producer		David Maloney		Room No.		Building	
Director		PENNANT ROBERTS		E804		T.C.	
Designer				5076		T.C.	
				Tel. Ext.		File Copy	
						Date	
						5th October 1977	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
GARETH THOMAS	26 Sept	10.00am- 1.00pm	FILMING		
	27th "		Gareth Thomas was Standing by this day - but was not used.		
	28th	10.00 - 5.30	FILMING		
	29th	9.00 - 5.30	FILMING		
PAUL DARROW	26thSept	10.00 - 3.00	FILMING		
	27th	9.00 - 5.30			
	28th	10.00 - 5.30			
	29th	9.00 - 5.30			



PROG. TITLE		BLAKE'S SEVEN		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Episode(s) / Sub. Title		Q "SPACE FALL"		Page No.		*	
Proj. No(s)		02247/1521					
Name of Artist/Contributor		Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p	
<u>SALLY KNYVETTE</u>		28th Sept		Called to film this day but not used.			
		29th Sept	9.00 - 5.30	FILMED			
<u>LESLIE SCHOFIELD</u>		27th Sept	12.00 - 5.30	FILMED			
		28th Sept	10.30 - 5.30	"			
		29th Sept	11.00 - 5.30	"			
<u>TOM KELLY</u>		<del>26th</del> 27th Sept	11.30 - 5.30	"			
		27th Sept	9.00 - 5.30	"			
<u>DAVID HAYWARD</u>		27th Sept	2.00 - 5.30	"			
		<del>28th</del> 28th Sept	9.00 - 5.30	"			
		29th Sept	9.00 - 5.30	"			
<u>BRETT FORRESTT</u>		28th Sept	9.30 - 5.30	"			
		29th Sept	9.00 - 5.30	"			
<u>BILL WESTON</u>		27th Sept	9.00 - 5.30	"			
		28th Sept	9.00 - 5.30	"			

ext.

5th October 1977

Dear Mr

'BLAKE'S SEVEN' 02247/1521

This is to confirm my telephone call this afternoon, that we should be pleased if you would provide location catering for approximately thirty people on Friday 14th October. Starting with hot rolls and coffee at 09.00 and then lunch and tea.

The location will be in the Dorking area, but I will send you the schedule with the directions as soon as possible.

Yours sincerely,

(Pauline Smithson)  
Production Assistant, 'BLAKE'S SEVEN'

The Location Caterers Ltd,  
Fonthill Mews,  
Lennox Road,  
Finsbury Park,  
London N.4.



5th October 1977

Dear Mr

Just to confirm that we would like to use  
your Betchworth Chalk Quarry again on Friday 14th October.

Miss Carol Vigurs from our Facilities Department  
will amend the original letter of indemnity to read £  
for the three days.

Thank you very much for your help, looking  
forward to seeing you again.

Yours sincerely,

(Pauline Smithson)  
Production Assistant, 'BLAKE'S SEVEN'

Mr  
Oxted Greystone Lime Company,  
Chalk Pit Lane,  
OXTED,  
Surrey, RH8, OQW.



To Pencil &amp; Varnish.

SR.

44	sat 29 10	sun 30 10	mon 31 10	tue 1 11	wed 2 11	thu 3 11	fri 4 11	44
	←	OUT	OF	SERVICE →	PROVING TESTS DULEY	PROVING TESTS DULEY		
	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	
	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	
	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	
	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	
	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	
I	CREW	CREW	CREW	CREW	CREW	CREW	CREW	I
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
	PARKINSON/FISHER	LIVER BIRDS CHRISTMAS SPECIAL RACE	ELECTRONIC MNTCE. SET AND LIGHT →	PRE-REH →	BLAKE'S SEVEN 2/13 ROBERTS	BLUE PETER BAXTER	PRE-REH → WINGS/JEFFERIES	
	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	
	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	
	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	
	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	
	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	
I	CREW	CREW	CREW	CREW	CREW	CREW	CREW	I
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
3	4	19		10	10	16	4	3
	AIN'T HALF HOT 4/6 CROFT	THE OTHER ONE 2/6 HOWARD-DAVIES	CITIZEN SMITH 3/7 MAIN-WILSON	O.G.W.T./APPLETON	T.O.T.P./NASH	PRE-REH →	SECRET ARMY/IVES 12/16	
	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	
	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	
	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	
	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	
	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	
I	CREW	CREW	CREW	CREW	CREW	CREW	CREW	I
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
4	16	6	17	2	4	19	19	4



44	sat 29 10	sun 30 10	mon 31 10	tue 1 11	wed 2 11	thu 3 11	fri 4 11	44
	MULTI COLOUR SWAP SHOP/GILL	ASK THE FAMILY /TONER	PLAYSCHOOL/FELGATE	PLAYSCHOOL/FELGATE	PLAYSCHOOL/FELGATE SWAP SHOP NS./GILL	CHILDREN'S WARDROBE /ROGERS	ELECTRONIC MNTCE. SET AND LIGHT SOUNDS RIG 1500 FINELIGHT 1630	
	TM-1 D.E. HOBDAY *	TM-1 E.L. WALLIS	TM-1 A. HORNE	TM-1 A. HORNE	TM-1 A. HORNE	TM- J.K. FARR	TM-1 D.E. HOBDAY *	
	TM-2 J.W. BARNACLE	TM-2 C.L. LEIGHTON *	TM-2 M.P. CHISLETT *	TM-2 M.P. CHISLETT *	TM-2 M.P. CHISLETT * J.W. BARNACLE	TM- H. BARBER *	TM-2	
	S.S. M.F. JOHNSON	S.S. J. SUDIC	S.S. G.E. PRINCE	S.S. G.E. PRINCE	S.S. G.E. PRINCE PS. School M.F. JOHNSON'S SHOP	S.S. N.E. GREAVES	S.S. M.F. JOHNSON	
	V.S. G.I. PRUDEN	V.S. V. CAMPBELL	V.S. R.N. LING	V.S. V. CAMPBELL	V.S. G.I. PRUDEN	V.S. R.N. LING	V.S.	
	V.O. A.C.K. CAHILL	V.O. N.C. MOORE	V.O. R.H. BARNES	V.O. R. ADYCKE	V.O. A.C.K. CAHILL	V.O. R.H. BARNES	V.O.	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
5	3	2	11	14	3	5		5
	SET AND LIGHT →	PRE-REH →	PRE-REH →	PLANTAGENETS /COOKE 1/13	SET AND LIGHT →	GRANGE HILL S/9 /CANT	GOODIES /FRANKLIN 2/6	
	TM-1	TM-1 C.A. THOMAS *	TM-1 C.A. THOMAS *	TM-1 C.A. THOMAS *	TM-1	TM-1 D.C. SLEE *	TM-1 E.L. WALLIS *	
	TM-2	TM-2 J.H. CARTER	TM-2 J.H. CARTER	TM-2 J.H. CARTER	TM-2	TM-2 G.F. CLARK	TM-2 C.L. LEIGHTON A.D. JEFFERY	
	S.S.	S.S. D. MILLER-TIMMINS	S.S. D. MILLER-TIMMINS	S.S. D. MILLER-TIMMINS	S.S.	S.S. J.E. BOOTH	S.S. J.E. BOOTH	
	V.S.	V.S. B.J. ROWE	V.S. B.J. ROWE	V.S. B.J. ROWE	V.S.	V.S. J.T. DAVIES	V.S. P. LEE	
	V.O.	V.O. H.W. MANNING	V.O. H.W. MANNING	V.O. H.W. MANNING	V.O.	V.O. A. RIXON	V.O. R. FRANCIS	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
6		13	13	13		7	16	6
	YOU AND ME PRE-MATHS/PARKER	GEOLOGY/HORSFIELD (2)	PANORAMA/CAPRON	MORALS TODAY JELLEY	SPORTS NIGHT /MARTIN	TOMORROW'S WORLD /BLAKSTAD	MONEY PROGRAMME /ELLIS	
	TM G.O. SOTHCOTT * 4	TM-1 N.J.B. WRIGHT	TM-1 J.W.L. DIXON *	TM-1 E.H. MONK	TM-1 D. BABBAGE *	TM-1 K.M. MACGREGOR *	TM-1 D.C. SLEE *	
	TM G. RIMMINGTON	TM-2 D.W. THOMPSON * 4	TM-2 D. MARTIN	TM-2 J.K. FARR *	TM-2 J.H. BIRD	TM-2 T.W.C. DAWSON	TM-2 B.J.C. CARR	
	S.S. J.D. THOMPSON	S.S. A. RADCLIFFE	S.S. R.M. CHUBB	S.S. N. BERNATT	S.S. J. SUDIC	S.S. A. RADCLIFFE	S.S. A. STICKS	
	V.S. J.T. DAVIES	V.S. T. HOBSON	V.S. A.J. SUTTON	V.S. D. LOCK	V.S. R. DUNCAN	V.S. J.V.C. MEYER	V.S. V. CAMPBELL	
	V.O. A. RIXON	V.O. C.G. WATTS	V.O. R. LOBB	V.O. J.H. CATTANES	V.O. T. HAWKINS	V.O. C.G. WATTS	V.O. R.W. LING	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
7	1	12	7	3	11	6	9	7



# Property & Drapery Requirements

From Director PENNANT ROBERTS

Room No. 5076 T.C. Extn.

To Property Master T/C

Production BLAKES 7 Ep. 4 TIME SQUAD

Designer R. MURRAY LEACH Extn.

Scenic Properties Buyer PAUL WOODS Extn.

Reh. Room No.

Filming Date 14 OCT

Setting Date

Studio Reh.

(V.T.R. 2/11/77)

Project No. 02247/1521

Ealing.

Location/Country  
Nr. DORKING  
Studio

File off Paper colour 4

Copies to

Director (3)	Night Manager (Scenic Servicing)
Designer	Hired/Movement (2)
Day Ops. Man. (4)	
Scenic Prop. Buyer	
Man. Props (O&S)	Memo to T.O.M.
Petty Cash	Catering
Booking Clerk	Sound Maintenance
Designer Est.	H/Engineers
Film Op. Sup. Est.	H/Electricians
Armourers	

Date Due 8th Sept 77

Date Recd. 6th Oct 77

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

LOCATION: BETCHWORTH QUARRY, BETCHWORTH, Nr. DORKING

LOADING: 07.30 MOVEMENT CONTROL, T.C. FRIDAY 14 OCT

- |     |  |
|-----|--|
| H   | 1. 4 STUNT MATTRESSES                        |
| H   | 2. 1 DOUBLE SIZE SPRING MATTRESS             |
| T/C | 3. 2 DOUBLE SIZE BLANKETS                    |
| T/C | 4. 2 SINGLE SIZE BLANKETS                    |
| H   | 5. PICK (as discussed)                       |
| H   | 6. 1 TARPAULIN                               |
| P   | 7. ARTIFICIAL PLANTS (DESIGNER HAS SELECTED) |
| H   | 8. 2 HAIRY TREES ( " " " )                   |
| H   | 9. 2 SPIKEY PLANTS ( " " " )                 |
| H   | 10. 6 STAG HORN FERNS ( " " " )              |

*Paul Woods*  
6/10/77

WITH THANKS,

PHILLIP HILL ASST. FLOOR MANAGER



PROG. TITLE					MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title					Distribution		Denotes Recipient		No. of Copies
Proj. No(s)					To:-		Room No. and Building		
"BLAKE'S SEVEN"					Contracts Asst.: Nansi Davies		S.310 S.H. *		1
Prod. Costing Wk(s) 44 Channel 1					Musical Instruments		E. G38 T.C.		1
Dept. DRAMA SERIES Studio TC3					Scene Master		128 Sc.Blk, T.C.		1
Production date(s) 1/2 November 1977 TITLE MUSIC FOR SERIES Week(s) 44					Music Adviser		4018 T.C.		1
Filming/O.B. date(s)					Music Library		3033 T.C.		2
					Sound Supervisor		4029 T.C.		1
					M.P.O. Tel.		5023 Ken.Ho.		1
Producer David Maloney Room No. E804 Building TC Tel. Ext.							File Copy		1
Director Designer							Date (form typed) *		
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL					No. of Players 10		Conductor DUDLEY SIMPSON		
Name of Orch. (or Assembler) DUDLEY SIMPSON					PLACE		DATES and TIMES		
(a) Outside Rehearsals:									
(b) Studio Rehearsals:									
Selective Pre-Recording (In Vision/Out of Vision) TUESDAY 11 OCTOBER 1977									
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision) TMS LIME GROVE 19.30 @ 22.30									
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))									
STRINGS		WOODWIND		BRASS		PERCUSSION		VARIOUS	
Leader				2 Trumpets 3 French Horns 3 Trombones		1 percussion		1 Allen organ to be hired from Kingston	
Doubling details to follow									
(Indicate which musicians are to double and on which instruments)									
Outside Requirements					Pre-Rec. and/or Tx. Studio Requirements				
Conductor's Seat Desk									
Bass Stools									
Tuning Times									
Piano Supplier									
Choir Rostra									
Signed ..... (Producer)									
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.									



Serial Number T 170528

## TELEVISION EXPENSES CLAIM

Dept. Drama Series

Programme (Series) Title

BLAKE'S SEVEN

Project No. or  
Establishment Code

02247/1521

Nominal Code

113

117

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC 1098

MAKE

Citreon

MILEAGE

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

DATE

DETAILS

REG. No.

£

p

£

p

HOSPITALITY

TRAVEL &amp; DUTY

OTHER

NON  
CODBrought forward from attached  
sheets/daily records

30 Sep Home/TC/home 16 miles @ 6.7

1 07

1 07

" TC/film location, Dorking area 52 miles @

6 34

18

6 26

40 Oct TFS/TC to see rushes 10 miles @ £1.09

1 22

1 22

10 Oct TC/TFS/TC to see rough cut 10 miles @ ~~11.9~~ 11.9

1 19

1 19

13 Oct TC/TFS/TC to see model filming fine cut 10 miles @ ~~11.9~~ 11.9

1 19

1 19

14 Oct Home/TC/home 16 miles @ 6.2

99

99

TC/ film location for filming, Dorking area 52 miles @ 11.9

6 19

16

6 03

~~VAT 16p~~

16

17 Oct TC/TFS/TC to see rushes 10 miles ~~11.9~~ 11.9

1 19

1 19

19 Oct ditto to see rough cut

1 19

1 19

20 Oct OUTSIDE REHEARSAL

- 31st October 10 days @ 7.6 6 miles @ 46 p per day

4 60

4 60

14 Oct Hospitality to cast after filming

1 50

1 50

2 Nov ditto after studio

2 50

2 50

CERTIFICATION: I certify that the above claim is  
wholly in respect of BBC duty and the amounts  
claimed have been spent by me on the items shown;  
where scale rates are claimed, I certify that I in-  
curred expenditure of the nature they are intended  
to defray.

Signature of Claimant

Date 7th October 1977

TOTAL

LESS CASH  
ADVANCE NO.

NONE

117

29 17

34 4 00

24 83

BALANCE DUE—TO CLAIMANT

a

b

29 17

BALANCE DUE—TO BBC

SURNAME  
(CAPITALS)

ROBERTS P.

STAFF NUMBER

CONTRACT

AUTHORISATION: I certify that the above expenditure was  
necessary and in accordance with BBC regulations.

Signature:

Designation:

Date.....

Balance due—not  
over pounds sterling  
(in words)

RECEIVED the amount stated

Date .....

Signature of Claimant

GRADE/  
ALLCE SCA



## Contract for Scenery &amp; Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

711061

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision

Additional

to No. ....

From: **CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN.** ANDTo (PRODUCER): **DAVID MALONEY**ISSUE DATE **7th OCT 1977**FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE  
BY.....00 HRS. ON.....DIRECTOR **PENNANT ROBERTS**

V.T.R. DATE

Wk.

PRODUCTION DEPT. **DRAMA SERIES**

FILMING/OB DATE

**29-30 SEPT '77**Wk. **44**PROGRAMME TITLE **BLAKES SEVEN**PROJECT No. **83 02247/1521**

DESIGNER

**ROGER MURRAY-LEACH**

INTERNAL COSTS - G10

G30

MAN HOURS

MATERIALS

PROPERTIES

STOCK SCENERY

Quantity

£

268

TOTAL G30 £ **268.00****NOTE** THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION  
MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

**Filming dressing properties only.**

Issued by

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.

## Contract for Scenery &amp; Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

711062

STUDIO/STAGE/LOCATION/OB/PHOTO CALL

Original

Revision

Additional

to No. XXXXXXXXXXXX

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND

To (PRODUCER): DAVID MALONEY

ISSUE DATE 7th OCT 1977

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE BY.....00 HRS. ON.....

DIRECTOR PENNANT ROBERTS

V.T.R. DATE

Wk.

PRODUCTION DEPT. DRAMA SERIES

FILMING/OB DATE

Wk.

xx 26-28 SEPT '77 44

PROGRAMME TITLE BLAKES SEVEN

PROJECT No. 83 02247/1521

DESIGNER

ROGER MURRAY-LEACH

INTERNAL COSTS - G10

G30

MAN HOURS

MATERIALS

PROPERTIES

STOCK SCENERY

Quantity

£

1006

TOTAL G30 £

1006.00

**NOTE** THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Filming dressing properties only.

Issued by

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.



Ext.

10th October 1977

Dear

I have pleasure in enclosing the 'BLAKE'S SEVEN' script "SPACE FALL" to be directed by Pennant Roberts, in which I understand you are to play the role of the Guard.

Your first day of rehearsal with us will be on Thursday 27th October, in room 402 of the rehearsal block, which is just opposite North Acton Tube Station. We will of course ring you to confirm what time - but it will probably be about 10.00am - 10.30-ish. The two studio days are on 1st and 2nd November.

I wonder when you do come down to London from Scotland, you could ring us and let the office know where you will be staying.

We look forward to hearing from you and look forward to seeing you on the 27th.

Yours sincerely,

(Norma Flint)  
Assistant to Pennant Roberts.

Michael Mackenzie Esq.,

A/Vision Manager B.W.G. Clemett

7031 TC

10th October 1977

"BLAKES 7" FACILITIES

Asst. (Ops.) to H.E.Tel.Studios

Copies to: Engineering Co-ordinator  
Producer Mr. D. Maloney  
Director Mr. P. Roberts  
Director Mr. M. Briant  
Director Mr. V. Lorrimer

This is to confirm the following facilities are required:

BBC KCR40 (hand held camera)  
E.M.I. Special Effects Box  
Inlay Desk  
Paint Pots  
Noise Generator  
All Round Black Edger

When the production is in TC3, 4 or 8 the following extra facilities are required:

3 Fringe Eliminators  
Ripple Generator

The following are dates and studios as known:

1st & 2nd	November 1977	TC3
10th & 11th	"	TC6
21st & 22nd	"	TC3
1st & 2nd	December 1977	TC6
12th & 13th	"	TC3
22nd & 23rd	"	TC1
9th & 16th	January 1978	TC6
19th & 20th	"	Studio not known
30th & 31st	"	"
9th & 10th	February 1978	"
20th & 21st	"	"
2nd & 3rd	March 1978	"
13th & 14th	"	"

*BWG Clemett*

(B.W.G. Clemett)

BV



# Contract for Scenery & Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

711073

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision

Additional

to No. 711061, 711062

From: **CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN.** AND

To (PRODUCER): **DAVID MALONEY**

ISSUE DATE **11th OCT 1977**

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE BY.....00 HRS. ON.....

DIRECTOR **PENNANT ROBERTS**

V.T.R. DATE

Wk.

PRODUCTION DEPT. **DRAMA SERIES**

FILMING/OB DATE

**26-30 SEPT '77**

Wk.

**44**

PROGRAMME TITLE **BLAKES SEVEN**

PROJECT No. **83 02247/1521**

DESIGNER

**ROGER MURRAY-LEACH**

INTERNAL COSTS - G10

G30

MAN HOURS

MATERIALS

PROPERTIES

STOCK SCENERY

Quantity

£

MINUS  
1

1274

MINUS  
TOTAL G30 £

1274.00

**NOTE** THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

This contract cancels 711061 and 711062 issued in error. Dressing properties for filming already covered by contract no 73168.

Issued by

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.

## OPENING

1. SPACE FALL  
By  
TERRY NATION

## CLOSING

1. SPACE FALL  
By  
TERRY NATION
2. Blake  
GARETH THOMAS
3. Jenna  
SALLY KNYVETTE
4. Avon  
PAUL DARROW
5. Vila  
MICHAEL KEATING
6. Gan  
DAVID JACKSON
7. Leylan  
NORMAN JONES
8. Raiker  
LESLIE SCHOFIELD
9. Artix  
NORMAN TIPTON  
Teague  
DAVID HAYWARD  
Krell  
BRETT FORESTT
10. Nova  
TOM KELLY  
Garton  
BILL WESTON  
Guard  
MICHAEL MacKENZIE
11. Production Assistant  
PAULINE SMITHSON  
Production Unit Manager  
SHEELAGH REES
12. Series Devised by  
TERRY NATION
13. Music by  
DUDLEY SIMPSON
14. Film Cameraman  
KEN WILLICOMBE  
Film Recordist  
BILL MEEKUMS  
Film Editor  
M.A.C. ADAMS
15. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
TONY MILLIER
16. Costume Designer  
BARBARA LANE  
Make Up Artists  
MARIANNE FORD  
EILEEN MAIR
17. Graphic Designer  
BOB BLAGDEN  
Visual Effects Designer  
IAN SCOONES
18. Script Editor  
CHRIS BOUCHER
19. Designer  
ROGER MURRAY-LEACH
20. Producer  
DAVID MALONEY
21. Directed by  
PENNANT ROBERTS

(then follows ~~WS3~~ <sup>CARD</sup> :-)  
Federation Symbol

BLAKE'S SEVEN  
BBC-tv C. 1978



**From:** David Maloney, Producer "Blake's Seven"

Room No. &  
Building:

E804 TC

Tel.  
Ext.:

date: 12th October 1977

**Subject:** OUTSIDE REHEARSAL "BLAKE'S SEVEN"

**To:** Pennant Roberts; Michael Briant; Vere Lorrimer; Douglas Camfield

Could you please make your normal daily outside rehearsal, 9.30 a.m. to 2.30 p.m. Primarily to allow regular artistes to go filming but also to help you have more time over other aspects of production.

*David Maloney*

(David Maloney)

DAINER.

OPENING

1. SPACE FALL  
By  
TERRY NATION

CLOSING

1. SPACE FALL  
By  
TERRY NATION
2. Blake  
GARETH THOMAS
3. Jenna  
SALLY KNYVETTE
4. Avon  
PAUL DARROW
5. Vila  
MICHAEL KEATING
6. Gan  
DAVID JACKSON
7. Leylan  
~~NORMAN JONES~~ GLYN OWEN
8. Raiker  
LESLIE SCHOFIELD
9. Artix  
NORMAN TIPTON  
Teague  
DAVID HAYWARD  
Krell ~~FORREST~~ FORREST  
BRETT FORREST
10. Nova ①  
TOM KELLY  
③ Garton  
BILL WESTON  
② Guard - NAME - DAINER.  
MICHAEL MACKENZIE  
MACKENZIE
11. Production Assistant  
PAULINE SMITHSON  
Production Unit Manager  
SHEELAGH REES

12. Series <sup>de</sup>Devised by  
TERRY NATION
13. Music by  
DUDLEY SIMPSON
14. Film Cameraman  
KEN WILLICOMBE  
Film Recordist  
BILL MEEKUMS  
Film Editor  
M.A.C. ADAMS
15. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
TONY MILLIER
16. Costume Designer  
BARBARA LANE  
Make Up Artists  
MARIANNE FORD  
EILEEN MAIR
17. Graphic Designer ②  
BOB BLAGDEN  
Visual Effects Designer ①  
IAN SCOONES
18. Script Editor  
CHRIS BOUCHER
19. Designer  
ROGER MURRAY-LEACH
20. Producer  
DAVID MALONEY
21. Directed by  
PENNANT ROBERTS

(then follos cards :-

Federation Symbol

amel

BLAKE'S SEVEN

BBC-tv C. 1978

Co-Op

Co-ordinator



SA

4 sat 29 10			sun 30 10			mon 31 10			tue 1 11			wed 2 11			thu 3 11			fri 4 11			44		
			OUT			OF			SERVICE						RESERVE								
TM-1			TM-1			TM-1			TM-1			TM-1	GET. MILLERSON Stby		TM-1	GET. MILLERSON Stby		TM-1					
TM-2			TM-2			TM-2			TM-2			TM-2			TM-2			TM-2					
S.S.			S.S.			S.S.			S.S.			S.S.			S.S.			S.S.					
V.S.			V.S.			V.S.			V.S.			V.S.	P. LEE Stby		V.S.			V.S.					
V.O.			V.O.			V.O.			V.O.			V.O.	J.H. CATTANES St By		V.O.	J.H. CATTANES St By		V.O.					
I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.			
CREW			CREW			CREW			CREW			CREW			CREW			CREW					
		S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			
		S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			
PARKINSON/FISHER			LIVER BIRDS CHRISTMAS SPECIAL RACE			ELECTRONIC MNTCE. SET AND LIGHT →			PRE-REH →			BLAKE'S SEVEN 2/13 ROBERTS			BLUE PETER BAXTER			PRE-REH → WINGS/JEFFERIES					
TM-1	T. WILD *		TM-1	G.B. SHAW *		TM-1			TM-1	B.W.G. CLEMETT *		TM-1	B.W.G. CLEMETT *		TM-1	S. BARCLAY		TM-1	N.J.B. WRIGHT *				
TM-2	F.E. ROSE		TM-2	E.P. RYAN		TM-2			TM-2	P.A. VALENTINE		TM-2	P.A. VALENTINE		TM-2	J.H. WALSH *		TM-2	D.W. THOMPSON				
S.S.	R.B. Chamberlain		S.S.	A. Machin		S.S.			S.S.	A.B. MILLER		S.S.	A.B. MILLER		S.S.	J.D. THOMPSON		S.S.	E.J. Hartshorn				
V.S.	P. Hill		V.S.	T.J. BRETT		V.S.			V.S.	B.H. EDWARDS		V.S.	B.H. EDWARDS		V.S.	P. LEE		V.S.	T. HODSON				
V.O.	L. MOSS		V.O.	R. BROADBENT		V.O.			V.O.	G. BEECH		V.O.	G. BEECH		V.O.	R. FRANCIS		V.O.	R. LOBB				
I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.			
CREW			CREW			CREW			CREW			CREW			CREW			CREW					
		S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			
		S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			
4			19						10			10			16			4					
AMT HALF HOT 4/6 CROFT			THE OTHER ONE 2/6 HOWARD-DAVIES			CITIZEN SMITH 3/7 MAIN-WILSON			O.G.W.T. APPLETON			T.O.T.P. NASH			PRE-REH →			SECRET ARMY/IVES 12/16					
TM-1	J.W.L. DIXON *		TM-1	F.J.T. WRIGHT *		TM-1	D. BABBAGE *		TM-1	R.K. BRISTOW *		TM-1	T. WILD *		TM-1	P.M. WINN *		TM-1	P.M. WINN *				
TM-2	J. DEAN		TM-2	G.C. GULLIVER		TM-2	R.J. HIGNETT		TM-2	E.P. RYAN		TM-2	I.A. TROUGHTON		TM-2	G.O. SOTHCOTT		TM-2	G.O. SOTHCOTT				
S.S.	J.L. Delany		S.S.	R.B. Chamberlain		S.S.	N.E. GREGUES		S.S.	N.G. WILKINSON		S.S.	A. Machin		S.S.	T.G. WEBSTER		S.S.	T.G. WEBSTER				
V.S.	D. LOCK		V.S.	M.E. KISOR		V.S.	R.J. HUNTER		V.S.	J.T. DAVIES		V.S.	P. Hill		V.S.	P. JARRETT		V.S.	P. JARRETT				
V.O.	J.H. CATTANES		V.O.	T.C. BLACKMAN		V.O.	R. AUSTIN		V.O.	A. RIXON		V.O.	L. MOSS		V.O.	P.L.A. DAVIS		V.O.	P.L.A. DAVIS				
I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.	I		GRAM OPS.			
CREW			CREW			CREW			CREW			CREW			CREW			CREW					
		S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			
		S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			
16			6			17			2			4			19			19					
R.W. Foley			G. Broadhurst			D.I. Carter			D.I. Lindsay			D. Jarvis			B. Bonner			B. Bonner					
J. RELPH			J. ELLIS			N. WHISTON			R. GREEN			A. Brownman			J. RELPH			J. RELPH					
G. Rollo												G. Rollo											



[illegible]



PROG. TITLE				BLAKE'S SEVEN				GRAPHICS/GRAPHICS CONTRACT					
Episode(s) / Sub. Title				"SPACE FALL"				Distribution To:—		Denotes Recipient Room No. and Building		No of Cop	
Proj. No(s)				02247/1521		Prod. Costing Wk(s)		Channel		Graphics Organiser		202 Sc.Blk.TC.	7
Dept.				Drama, Series		Studio		TC		Floor Manager		4023 TC.	1
Production date(s)				1/2 NOVEMBER		Week(s)		44		Scene Master		128 Sc.Blk.TC.	1
Filming/O.B. date(s)						Week(s)				QUOTE		£	
										ACCEPTED			
										Date			
										Date			
Producer				David Maloney		Room No.		E804		Building		T.C.	
Director				PENNANT ROBERTS		Room No.		5076		Building		T.C.	
Designer										Tel. Ext.			
										File Copy		1	
										Date Sent		*	
										13th October 1977			

Three copies of each set of these forms will be used as the Contract.

Date Required

1st NOVEMBER

Date Received

May we please have the following T/J slides for the series 'BLAKE'S SEVEN' Layout, lettering etc., to be as discussed by Graphic Designer, Bob Blagden. To be ready for collection on the morning of Tuesday 1st NOVEMBER:

*These catered for all reflects.*

#### OPENING

1. SPACE FALL  
By  
TERRY NATION

#### CLOSING

1. SPACE FALL  
By  
TERRY NATION
2. Blake  
GARETH THOMAS
3. Jenna  
SALLY KNYVETTE
4. Avon  
PAUL DARROW
5. Vila  
MICHAEL KEATING
6. Gan  
DAVID JACKSON
7. Leylan  
GLYN OWEN
8. Raiker  
LESLIE SCHOPFIELD
9. Artix  
NORMAN TIPTON  
Teague  
DAVID HAYWARD  
Krell  
BRETT FORREST



PROG. TITLE	BLAKE'S SEVEN	GRAPHICS/GRAPHICS CONTRACT cont.	
Episode(s) / Sub. Title		Page No.	*
Proj. No(s)	02247/		

Three copies of each set of these forms will be used as the Contract.

Date Required

Date Received

1st November

CLOSING (continued)

10. Nova  
TOM KELLY  
Dainer  
MICHAEL MACKENZIE  
Garton  
BILL WESTON

11. Production Assistant  
PAULINE SMITHSON  
Production Unit Manager  
SHEELAGH REES

12. Series devised by  
TERRY NATION

13. Film Cameraman  
KEN WILLICOMBE  
Film Recordist  
BILL MEEKUMS  
Film Editor  
M.A.C. ADAMS

~~14. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
TONY MILLIER~~

15. Costume Designer  
BARBARA LANE  
Make Up Artists  
MARIANNE FORD  
EILEEN MAIR

16. Visual Effects Designer  
IAN SCOONES  
Graphics Designer  
BOB BLAGDEN  
Stunt Co-ordinator  
FRANK MAHER

17. Music by  
DUDLEY SIMPSON  
Script Editor  
CHRIS BOUCHER

18. Designer  
ROGER MURRAY-LEACH

19. Producer  
DAVID MALONEY

20. Directed by  
PENNY ROBERTS

21. BLAKE'S SEVEN

c. - 1978

(Then a caption card with the  
'Federation Symbol'  
plus  
BLAKE'S SEVEN  
BBC-tv C. 1978 )

Plus another caption card  
"with stars" - for closing  
slides super'd over.

14. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
TONY MILLIER - CLIVE SIF-FULLY  
Special Sound  
RICHARD YEOMAN-CLARK



PROG. TITLE	BLAKE'S SEVEN	GRAPHICS / GRAPHICS CONTRACT cont.	
Episode(s) / Sub. Title	BLAKE'S SEVEN "SPACE HILL"	Page No.	*
Proj. No(s)	02247/		



Three copies of each set of these forms will be used as the Contract.

Date Required

1st November

Date Received

CLOSING (continued)

10. Nova  
TOM KELLY  
Dainer  
MICHAEL MACKENZIE  
Garton  
BILL WESTON

11. Production Assistant  
PAULINE SMITHSON  
Production Unit Manager  
SHEELAGH REES

12. Series devised by  
TERRY NATION

13. Film Cameraman  
KEN WILLICOMBE  
Film Recordist  
BILL WEEKUMS  
Film Editor  
M.A.C. ADAMS

~~14. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
TONY MILLER~~

15. Costume Designer  
BARBARA LANE  
Make Up Artists  
MARIANNE FORD  
EILEEN MAIR

16. Visual Effects Designer  
IAN SCOONES  
Graphics Designer  
BOB BLAGDEN  
Stunt Co-ordinator  
FRANK MAHER

17. Music by  
DUDLEY SIMPSON  
Script Editor  
CHRIS BOUCHER

18. Designer  
ROGER MURRAY-LEACH

19. Producer  
DAVID MALONEY

20. Directed by  
PENNANT ROBERTS

21. BLAKE'S SEVEN  
1978

(Then a caption card with the  
'Federation Symbol'  
plus  
BLAKE'S SEVEN  
BBC-tv C. 1978 )

Plus another caption card  
"with stars" - for closing  
slides super'd over.

14. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
TONY MILLER  
Special Sound  
RICHARD YEOMAN-CLARK

**From:** Sheelagh Rees, P.U.M. "Blake's Seven"

Room No. &  
Building:

E809 TC

Tel.  
Ext.:

date: 14th October 1977

**Subject:** FERNSEH HAND-HELD CAMERA

**To:** Pennant Roberts; Michael Briant; Vere Lorrimer

Copy: David Maloney

As you know, we have requested the Fernseh hand-held camera (VT) for studio use and are hoping to have it confirmed for at least the first six recordings.

N.B.: We are told today that it must be considered as a replacement for a standard camera, not as an addition.



(Sheelagh Rees)



PROG. TITLE					GRAPHICS / GRAPHICS CONTRACT				
BLAKE'S SEVEN					Distribution				
Episode(s) / Sub. Title					Denotes Recipient				
EP 2 SPACE FALL					To: - Room No. and Building				
Prod. No(s)					Graphics Organiser				
02247/ I52I					202 Sc.Blk.TC.				
Prod. Costing Wk(s)					Floor Manager				
44					4023 TC.				
Channel					Scene Master				
I					128 Sc.Blk.TC.				
Dept.					QUOTE				
Drama, Series					£				
Studio					Date				
TC 3					ACCEPTED				
Production date(s)					Date				
I & 2 NOV 77					Date				
Week(s)					Date				
44					Date				
Filming/O.B. date(s)					Date				
Room No.					Building				
Tel. Ext.					File Copy				
Producer					Date Sent				
Director					18 OCT				
Designer					Date Required				
David Maloney					Date Received				
PENNANT ROBERTS									
E804									
5076									
T.C.									
T.C.									

Three copies of each set of these forms will be used as the Contract.

REQ. FOR I NOV. N.B. V.T.R. on both studio days

I. CAPTION of SKY CHART (FULL DETAILS ALREADY DISCUSSED WITH BOB BLAGDEN, GRAPHICS DESIGNER)

WITH THANKS,

PHILLIP HILL, asst. floor manager.



Original/~~RECEIVED~~  
STUDIO/TES/ALLOCATION/DIRECTORDelete inapplicable  
items

From: SENIOR ASSISTANT (ALLOCATIONS) ROOM 2605C. BL. TC

TO: DAVID MALONEY

Date issued: 19.10.77

Acceptance or non-acceptance of this contract to be made as soon as possible.

DIRECTOR PENNANT ROBERTS

PROGRAMME DEPT. D.S

PROGRAMME DATE 1-2.11.77 WK. 44

TITLE BLAKES SEVEN

FILMING DATE WK.

PROJECT No. 2247/1521

SCENIC PROPERTIES BUYER PAUL WOODS

INTERNAL COST

CODE G11 25 • 00 DAYS

CODE G12 • DAYS

CODE G13 • DAYS

NOTE:

1. THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE, ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT, PROVIDED EFFORT IS AVAILABLE.
2. THIS CONTRACT DOES NOT GUARANTEE THE SERVICES OF THE BUYER NAMED ABOVE, THE RIGHT TO DEPLOY STAFF TO PRODUCTIONS ACCORDING TO PREVAILING CIRCUMSTANCES IS RESERVED.

## REMARKS

ISSUED BY A. M. Brehind PP. FOR SCENIC SERVICING

ACCEPTED BY \_\_\_\_\_ PRODUCER

DATE \_\_\_\_\_

## DISTRIBUTION

 PRODUCER (2)  
 DIRECTOR  
 OUTPUT DEPT. ORG.  
 COSTING UNIT  
 FILE



Production Assistant, 'BLAKE'S SEVEN'

5076 TC

19th October 1977

BLAKE'S SEVEN: EP.2. "SPACE FALL" 02247/1521

Show Workers Allocations Assistant, Room 125 Sc. blk.

We should be most grateful if you could arrange for Steve Murray and a Prop Man from Crew A4 to attend the Technical Run of the above production at 10.30 am on Friday 28th October in room 402 TRR (Ext ).

Many Thanks.

(Pauline Smithson)

From : Assst. to Pennant Roberts :

Rm 5076 TC

21st Oct 1977

Subject : BLAKE'S SEVEN EP.2. "SPACE FALL" 02247/1521

To : John Holland

Would you be so kind as to book the following Walk-Ons and Extras for the above programme :-

	<u>Outside Rehearsal</u>	<u>Studio</u> <u>RECORDING BOTH NIGHTS</u>	<u>Studio</u> <u>NIGHTS</u>	
Roy Pearce /	31st Oct	1st Nov	2nd Nov	} A.P.P.
Stuart Myers /	31st Oct	-	2nd Nov	
Mike Mungavin	-	1st Nov	2nd Nov	
Mark Collins /	31st Oct	1st Nov	2nd Nov	} J. Shane
Reg Thomason	-	1st Nov	2nd Nov	
Peter Roy			2nd Nov	
Alan Crisp			2nd Nov	} these 3 EXTRAS
Derek Holt			2nd Nov	
Harry Fielder /	31st Oct	1st Nov	2nd Nov	} David Agency
Michael Reynal	31st Oct	1st Nov	2nd Nov	
Reg Turner		1st Nov	2nd Nov	
John Cannon	31st Oct	1st Nov	2nd Nov	} Allander
Barry Hayes	-	1st Nov	2nd Nov	
Chris Holmes	31st Oct	1st Nov	2nd Nov	} Dilmar
Terry Sartain	-	-	2nd Nov	
Eric Kent	-	1st Nov	2nd Nov	- J.D.

All of the above (apart from PETER ROY/ALAN CRISP/DEREK HOLT) are Walk-On l's;

Many thanks.

(Norma Flint)



From : Asst. to Pennant Roberts:

21st Oct 1977

Subject: BLAKE'S SEVEN EP.2. "SPACE FALL" 02247/1521

To : John Holland

Herewith are details of the Walk-Ons for the above :-

		<u>Outside Rehearsal</u>	<u>Studio</u>	<u>Studio</u>	
Guard A	Roy Pearce	31st Oct	1st Nov	2nd Nov	} APF
Crewman 1,	Stuart Myers	31st Oct	-	2nd Nov	
Prisoner 2.	Mike Mungavin		1st Nov	2nd Nov	
Guard B.	Mark Collins	31st Oct	1st Nov	2nd Nov	} J. SH ANI
Prisoner 6.	Reg Thomason		1st Nov	2nd Nov	
Prisoner 9.	Peter Roy			2nd Nov	
"	10. Alan Crisp			" "	
"	11. Derek Holt			" "	
Guard C	Harry Fielder	31st Oct	1st Nov	2nd Nov	} DAVID AGENCY
Prisoner 5.	Michael Ryenal	31st Oct	1st Nov	2nd Nov	
Prisoner 1.	Reg Turner		1st Nov	2nd Nov	
Prisoner 7.	<del>John Cannon</del> <i>Kenny Wymark</i>	31st Oct	1st Nov	2nd Nov	} ALLANDER-
Prisoner 4.	Barry Hayes		1st Nov	2nd Nov	
Prisoner 8.	<del>Chris Holmes</del> <i>Mark Holmes</i>	31st Oct	<del>1st Nov</del>	<del>2nd Nov</del>	} DILMAR-
Crewman 2.	Terry Sartain	-	-	2nd Nov	
PRISONER 3.	ERIC KENT	J.D	1ST NOV	2ND NOV.	



From : Assistant to Pennant Roberts:

Room 5076 TC  
24th October 1977

Subject : BLAKE'S SEVEN: DRESSING ROOMS : 02247/1521

To : Studio Management

We shall be in TC3 on 1st & 2nd November with the above production.  
Would you be so kind as to book dressing rooms for the following  
artists :-

Gareth Thomas	}	Regulars in the series
Sally Knyvette		
Paul Darrow		
Michael Keating		
David Jackson	}	Nicest singles you can manage
Glyn Owen		
Leslie Schofield		
Norman Tipton	}	Whatever best you can offer for these (they could possibly share)
David Hayward		
Brett Forrest		
Tom Kelly		
Michael Mackenzie		
Bill Weston		
Clinton Morris		

And Extras and Walk-Ons :-

1st & 2nd NOVEMBER

ROY PEARCE  
MIKE MUNGAVIN  
MARK COLLINS  
REG THOMASON  
HARRY FIELDER  
MICHAEL REYNAL  
REG TURNER  
JOHN CANNON  
BARRY HAYES  
MARK ~~CHRIS~~ HOLMES  
ERIC KENT

2ND ONLY

STUART MYERS  
PETER ROY  
ALAN CRISP  
DEREK HOLT  
TERRY SARTAIN

Many thanks.

(Norma Flint)



# **600 TV** **Property & Drape Requirements**

From Director Pennant Roberts

Room No. **8164 5076 TC** Extn.

To Manager Scenic Properties Buyers

Production

**BLAKES 7 EP 2**

Designer

**Roger Murray Leach**

Scenic Properties Buyer

**Pam Woods**

Reh. Room No.

V.T.R.

**1/2nd November, 1977**

Order No.

H

T/C

**ZERO DELIVERY/COLLECTION DATE**

Project No.  
**2247/1521**

Ealing.

Location/Country

Studio

**TC3**

File

**01f**

Paper colour

**e**

Copies to

Director (3)

Designer

Day Ops. Man. (4)

Scenic Prop. Buyer

Man. Props (O&S)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

**20th Oct 77**

Date Recd.

**14th Oct 77**

## Designers Dressing Props

### LIBERATOR FLIGHT DECK KEEP FOR SERIES

- |   |     |  |
|---|-----|--|
| P | 501 | 15 Meter and rubber flooring             |
| P | 502 | Quantity of multi colour flexitube (1"Ø) |
| P | 503 | Quantity of silver flexitube (6"Ø)       |

### LONDON FLIGHT DECK KEEP FOR EP 3

- |   |     |   |
|---|-----|---|
| H | 504 | 3 Chairs  |
| H | 505 | Large unit held at Trading Post                 |
| H | 506 | Quantity of electronic panels for desks         |
| H | 507 | Quantity of electronic wall panels              |
| P | 508 | Door furniture as computer room                 |
| P | 509 | 14 Blue door panels (as computer room) 7 F.prac |
| H | 510 | Selected dressings                              |

### LONDON PRISONERS AREA ONCE ONLY

- |   |     |  |
|---|-----|--|
| H | 511 | 20 Single chairs (swivel)                          |
| H | 512 | 2 Electronic wall panels                           |
| H | 513 | 3 Three tier bunks                                 |
| H | 514 | 4 Tables   |
| H | 515 | 16 Single chairs                                   |
| H | 516 | 4 Grab handles                                     |
| H | 517 | Bedding for bunks                                  |
| P | 518 | Selection of books and futuristic looking games DW |
| P | 519 | Glasses and food containers                        |
| H | 520 | Quantity of wiring                                 |
| H | 521 | Wall fixing reading lamps                          |
| P | 522 | 18 Crown cork catchers                             |

# Property & Draper Requirements

CONTINUATION SHEET

Page No. ....2.....

Order No.

H T/C

Production

BLAKES 7

V.T.R.

1/2nd November, 1977

LONDON CORRIDOR

ONCE ONLY

H

524

Electronic panels

COMPUTER ROOM (LAST TIME)

(P)

525

4 Hinges

(P)

526

2 Dozen handles

Buyer  
Plc

(H)

527

2 Silver sprays

(H)

528

WALL ~~PANES~~ FRILLS

DJW 14/10/77

(H)

529

MONITOR FRAME

*Paul Woods*  
21/10/77



No. 2383 A

TERMS/Revision to No. 2383

Delete Inapplicable

STUDIO/REG/LOCATION/9.2/POSTCARD

Items

From: SENIOR ASSISTANT (ALLOCATIONS) ROOM 263SC. BL. TC

TO: DAVID MALONEY

Date issued: 25.10.77

Acceptance or non-acceptance of this contract to be made as soon as possible.

DIRECTOR PENNANT ROBERTS

PROGRAMME DEPT. D.S

PROGRAMME DATE 1-2.11.77 WK. 44

TITLE BLAKES SEVEN

FILMING DATE WK.

PROJECT No. 2247/1521

SCENIC PROPERTIES BUYER PAUL WOODS

INTERNAL COST

CODE G11 8 00 DAYS

CODE G12 0 DAYS

CODE G13 0 DAYS

PLEASE DISREGARD PREVIOUS CONTRACT DATED 19.10.77 CHARGE SHOULD NOW READ AS ABOVE**NOTE:**

1. THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT, PROVIDED EFFORT IS AVAILABLE.
2. THIS CONTRACT DOES NOT GUARANTEE THE SERVICES OF THE BUYER NAMED ABOVE. THE RIGHT TO DEPLOY STAFF TO PRODUCTIONS ACCORDING TO PREVAILING CIRCUMSTANCES IS RESERVED.

**REMARKS**ISSUED BY A.M. Riebel PP FOR SCENIC SERVICING

ACCEPTED BY.....PRODUCER

DATE.....

**DISTRIBUTION**
 PRODUCER (2)  
 DIRECTOR  
 OUTPUT DEPT. ORG.  
 COSTING UNIT  
 FILE

**BBC**  
**Contract for Scenery & Dressing Properties**  
**C/2**  
 Action properties and practical electrics are charged separately

No.  
**74150**

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

**Original**  
**Revision**  
**Additional**  
 to No...74122/4.....

From: **CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND**  
 To (PRODUCER): **David Maloney** **ISSUE DATE 25th October 1977**

**FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE BY.....00 HRS. ON.....**

DIRECTOR **Pennant Roberts** V.T.R. DATE **1/2nd November '77** Wk. **44**  
 PRODUCTION DEPT. **Drama Series** FILMING/OB DATE Wk.  
 PROGRAMME TITLE **Flakes 7**  
 PROJECT No. **83 02247/1521** DESIGNER **Roger Murray-Leach**

	INTERNAL COSTS - G10		G30		
	MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
	Quantity	£			
Saving on spec fibreglass contract transfer to props 25hrs £19 saved on transfer £207 to props				307	
			TOTAL G30 £ 307.00		

**NOTE THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.**

REMARKS:

Issued by

**TONY WEBB**

for **CONTRACTS OFFICE**

**DESIGNER**

Accepted by

**PRODUCER**

One signed copy to be returned to Room 274, Sc. Bl., T.C.



EP: 2. "SPACE FALL"

SPECIAL PROP LIST AND  
VIS/FX FOR STUDIO

NOV: 1ST. 2ND.

02247/1521.

1. BLUE BALLOON F/X. GLASS TANK ON STAND - BLUE GELL UNDER - BLACK VELVET ON SIDE. FAN/WATER/SLITTER + LATEX "BRAIN" BALLOON WITH CONTROLLED AIR PUMP.
2. 8 FEDERATION GUNS TO FIRE.
3. GUN BLAST F/X ON PANEZ AND BODIES.
4. SMALL TAPE READER.
5. SHAVING CREAM F/X AS SETTLING CELL, ON SET.
6. LONDON WORK BOX AND TOOLS AND TESTING DEVICES.
7. PROBE (AS USED AT EZZING).
8. 8 COMMUNICATORS FOR UNIFORMS
9. 6 BREATHING APPERATUS
10. ECCENTRIC ROCKER MOTOR FOR SET.
11. FORSGROUND VIBRATOR
12. 8 SCANNERS WITH LENSES.
13. 8 WALL COMMUNICATORS WITH MICROPHONES.
14. 1 EXTRA HAND MICROPHONE.
15. LIGHT PANEZ - FOR FALL CONTAINS 6 INDEPENDANT SELF ILLUMINATING PANEZS.
16. MODER PANEZ FLAT - 6"X4" OF LIBERATOR.
17. 2 SETS OF PRACTICAL CLAMPS FOR PRISONERS SEATED IN LONDON.
18. 15 PAIRS OF VAC-FORMED "ENDS" OF ABOVE FOR DRESSING IN SET.
19. 6 SPECIAL LIGHT PANEZS (w: DESIGNER) FOR CONTROL ROOM SET.

IAN SCOONES.

25/10/77.

DIR. PENNANT ROBERTS.



# Property Requirements

From Director **PENNANT ROBERTS**  
Room No. **5076 TC** Extn.

To Property Master T/C

Production **BLAKES 7 EP 2 REC I**

Designer **ROGER MURRAY LEACH** Extn.

Scenic Properties Buyer **PAUL WOODS** Extn.

Reh. Room No. **402 T.R.R.**

Filming Date

Setting Date

Studio Reh.

V.T.R. **I & 2 NOV.**

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE .....

Project No. **02247/I52I**

Ealing.

Location/Country

Studio **TC 3**

For Snr. Asst. Props. (Alloc) use only

File **off** Paper colour **W**

Copies to

Director (3) ✓	Night Manager (Scene Servicing)
Designer ✓	Hired/Movement
Scene Master (4) ✓	
Scenic Prop. Buyer ✓	
Snr. Asst. Properties (5) ✓	Memos to
Petty Cash ✓	T.O.M.
Booking Clerk ✓	Catering
Designer Eel.	Sound Maintenance
Film Op. Sup. Eel.	H/Engineers
Armourers ✓	H/Electricians

Date Due

**20th Oct 77**

Date Recd.

**26th Oct 77**

~~XXXXXX~~

V.T.R. ON BOTH DAYS

BUYER

P

P

P

BUYER

T/c

1. PILLS & CAPSULES (AS DISCUSSED)
2. SELECTION PLASTIC CONTAINERS (CLEAR)
3. WATER CARAFE ~~DRUG~~ BUYER WILL SELECT.
4. 3 GLASSES (T/C 3 STRAIGHT TUMBLERS)
5. CIRCUIT NOTEBOOK
6. F/X BOX (FULLY PRAC.)

*Paul Woods*  
**26/10/77.**

WITH THANKS

PHILLIP HILL, ASST FLOOR MANAGER.



RETURN TO ROOM 3003 BY .....

SERIAL NO .....

**COSTUME DEPARTMENT**  
**CONTRACT FOR SERVICE - DRESSERS & COSTUME**  
**ORIGINAL**

FROM: Costume Organiser

Date of Issue ... 28.10.77.

To: Producer : D. MALONEY  
 Director : P. ROBERTS  
 Prod. Dept. : DRAMA SERIES  
 Title : BLAKES SEVEN  
 Project No. : 2247/1521

Production Date : 2.11.77.  
 Production Week : WK 44  
 Filming Date : 26-30.9.77 &  
 Filming Week : 3-14.10. &  
 17.10.77.

Production date as on P.B.E. - i.e.. for a studio production this is final recording (or live) TX day. For all-film production, dubbing date + 3 weeks unless specified otherwise on P.B.E.

N.B. This quote is based on Production information received to date. Any variations may result in a revised quote.

**CODE H15 DRESSERS - FILMING**

THE FILMING/ON HOURS ARE BASED ON FILMING SCHEDULE EACH DAY  
 FROM BASE TO BASE, PLUS \_\_\_\_\_ HOURS PREPARATION AND CLEARING DAILY  
 LESS 1½ HOURS MEAL BREAKS, PER DRESSER PER DAY

2 DRESSERS FOR 14 DAYS : \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS  
 \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS : \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS

TOTAL = 327 HOURS @ £7.00 PER HOUR = £ 2289.00

(N.B. THE MINIMUM CHARGE FOR A DRESSER IS 8 HOURS IN 24 HOURS  
 INCLUDING A TRAVEL DAY)

**CODE H15 DRESSERS - STUDIO**

DRESSERS CHARGED AT £7.00 PER HOUR PER DRESSER AS FOLLOWS

1 DAY STAND PER PROJECT NO. AT 12 HOURS PER DRESSER  
 2 OR MORE DAY STAND PER PROJECT NO. AT 10 HOURS PER DRESSER  
 PER DAY

3 DRESSERS FOR 2 DAYS : \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS  
 \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS : \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS

TOTAL = 60 HOURS @ £7.00 PER HOUR = £ 420.00

(N.B. THE MINIMUM CHARGE FOR A DRESSER IS AN 8 HOUR DAY)

**CODE H20 COSTUME COSTS FILMING/STUDIO**

= £ 2200.00

REMARKS

PRODUCER/DIRECTOR please sign and return one copy

**DISTRIBUTION**

Producer (2 copies)  
 Org-niser (1 copy)  
 Director (Drama only)

I ACCEPT THE ABOVE QUOTE

Signed .....  
 Date .....

.....  
 (COSTUME ORGANISER)



**COSTUME DEPARTMENT**  
**CONTRACT FOR SERVICE - COSTUME DESIGNER/ASSISTANT**  
**ORIGINAL**

From: Allocations Organiser PABX:

Date of issue 31.10.77

To: Producer : David Maloney  
 Director : Pennant Roberts  
 Prod. Dept. : Drama Series  
 Title : BLAKES SEVEN  
 Project No. : 2247/1521

Production Date : 2.11.77  
 Production Week : 44 Wed.  
 Filming Date : 26.9.-12.10.77  
 Filming Week : 39-41

Production date as on P.B.E. - i.e. for a studio production this is final recording (or live) TX day. For all-film production, dubbing date + 3 weeks unless specified otherwise on P.B.E.

**COSTUME DESIGNER: BARBARA LANE**

CODE	H11 @ £ 65	H12 @ 9	H14 @ £ 4
PREPARATION	34	90	320
FILM/O.B.	12	65	120
STUDIO	2	10	26
	48		
		165	
			466

TOTAL COST
£3120 (H11)
£1485 (H12)
£1864 (H14)
£6469

N.B. Filming/O.B. extra hours allow an average of \_\_\_\_\_ hours over-time each day from base to base, plus \_\_\_\_\_ hours preparation and clearing daily.

TOTAL CHARGE

N.B. An additional contract to cover number of dressers and provision of costumes will be sent by Costume Organiser when enough information is made available.

- NOTES: 1. This quote is based on production information received to date. Any variations or additions may result in a revised quote.  
 2. This quote does not necessarily guarantee the services of the Designer named above. Allocations Organiser reserves the right at all times to deploy staff to productions according to prevailing circumstances.  
 3. Film/O.B. Studio days will be charged as a minimum 8 hour basic day.

PRODUCER/DIRECTOR please sign and return one copy.

.....  
 Allocations Organiser

I ACCEPT THE ABOVE QUOTE.

Signed: .....

Date: .....

Distribution  
 Producer (2 Copies)  
 Director (Drama Only)  
 Organiser (1 Copy)



PROG. TITLE		BLAKE'S SEVEN		<b>COSTUME AND MAKE-UP PLOT</b>			
Episode(s) / Sub. Title		"SPACE FALL"		Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Proj. No(s)		02247/		To: -		Room No. and Building	
Prod. Costing Wk(s)		Channel		Costume Designer:		*	
Dept.		Drama, Series		Make-up Supervisor:		*	
Production date(s)		1/2 NOVEMBER		Make-up Organiser		E.119 T.C.	
Filming/O.B. date(s)		Week(s)		Costume Services Mgr.		3015 T.C.	
		Week(s)		Thro:- Costume Alloc. Org.		3011 T.C.	
				To:- Wardrobe Master/Mistress		3079 T.C.	
Producer		David Maloney		Room No.		Building	
Director		PENNANT ROBERTS		E804		T.C..	
Designer				5076		T.C..	
				Tel. Ext.		File Copy	
						Date	

REHEARSAL ROOM ADDRESS	Room 402 BBC Rehearsal block	REHEARSAL ROOM TEL. NO.	1ST OUTSIDE REHEARSAL
PERIOD	P.B.E. EXTERNAL <u>COSTUME:</u>	<u>MAKE-UP:</u>	Contracts Assistant
	COST ALLOCATION: £	£	

PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE:

ARTIST - Tel.No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
Gareth Thomas	Blake	outfit worn on film	
Sally Knyvette	Jenna	ditto	
Paul Darrow	Avon	ditto	
Michael Keating	Vila	(not seen on film)	
David Jackson	Gan	(not seen on film)	



PROG. TITLE	BLAKE'S SEVEN		COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title	"SPACE FALL"		Page No.	*
Proj. No(s)	02247/1521			

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
LESLIE SCHOFIELD	Raiker	White Space suite (match to film) plus one other outfit	
GLYN OWEN	Leylan	(not seen on film) outfit for flight deck	
NORMAN TIPTON	Artix	ditto	
TOM KELLY	Nova	Prison outfit matching from film	
BRETT FORREST	Krell	White space suite from film	
DAVID HAYWARD	Teague	ditto	
CLINTON MORRIS	Wallace	ditto	
<u>N.B.</u> Teague/Wallace/& Krell will only be seen in their white space suits.			



PROG. TITLE	BLAKE'S SEVEN		COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title			Page No.	*
Proj. No(s)	02247/ 1521			

ARTIST – Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
MICHAEL MACKENZIE  (West Lothian) (Agent David Preston)	Dainer (formerly Guard One)  )	Guards outfit	
BILL WESTON	Garton		
	<u>EXTRAS/WALK-ONS</u>  11 PRISONERS  6 GUARDS  3 CREWMEN		



PROG. TITLE		BLAKES SEVEN		ARTISTS' STUDIO CALL SHEET			
Episode(s) / Sub. Title		2. 'SPACE FALL'		Distribution		Denotes Recipient	
Proj. No(s)		02247/1521		To:		Room No. and Building	
Dept.		Studio					
Production day(s) and date(s)		Week(s)					
Filming date(s)		Week(s)					
Producer		Room No.		Building		Tel. Ext.	
Director						File Copy	
Designer						Date	

ARTISTS	DATE: TUESDAY NOV 1 <sup>st</sup> 1977				DATE: WEDNESDAY NOV 2 <sup>nd</sup> 1977			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
GARETH THOMAS ✓	14.30			21.35		10.30	<del>11.30</del>	22.15. ✓
SALLY KNYVETTE ✓	13.30			21.35		10.30	<del>11.30</del>	22.15 ✓
PAUL DARROW ✓	14.30			21.35		10.30	<del>11.30</del>	22.15 ✓
MICHAEL KEATING ✓	15.00			21.35		11.30	<del>11.30</del>	21.45 ✓
LESUE SCHOFIELD ✓	13.00	14.00		22.10	<del>11.00</del>	11.30	<del>11.30</del>	22.15 ✓
GLYN OWEN ✓	13.00	14.00		22.10		15.00	<del>11.30</del>	22.15 ✓
NORMAN TIPTON ✓	13.00	14.00		22.10		17.00		21.00 ✓
DAVID HAYWARD ✓	14.00			22.10		10.30		22.00 ✓
BRETT FORREST ✓	14.30			22.00		14.30		22.10 ✓
DAVID JACKSON ✓	15.30			21.35		11.30		21.45 ✓
TOM KELLY ✓	—	—	—	—		11.30		21.35 ✓
MICHAEL MACKENZIE	14.30			21.35		11.30	2 HRS.	21.45 ✓
BILL WESTON	15.00			21.30	—	—	—	—
CLINTON MORRIS	14.00			21.35		12.00	2 HRS	22.15 ✓
ROY PEARCE	14.00			21.30		12.00	2 HRS	22.15 ✓
MARK COLLINS	14.00			21.30		12.00	2 HRS.	22.15 ✓
HARRY FIELDER	14.00			21.30		12.00	2 HRS.	22.15 ✓
REG TURNER	15.00			21.30		12.00	1 HR	21.35 ✓
MIKE MUNGAVIN	15.00			21.30		12.00	1 HR	21.35 ✓
MICHAEL REYNAL	14.00			21.30		12.00	1 HRS	21.45 ✓



PROG. TITLE		BLAKES SEVEN		ARTISTS' STUDIO CALL SHEET			
Episode(s) / Sub. Title		2. "SPACE FALL"		Distribution		Denotes Recipient	
Proj. No(s)		02247/1521		To:		Room No. and Building	
Dept.		Studio					
Production date(s)		Week(s)					
Filming/O.B. date(s)		Week(s)					
Producer		Room No.		Building		Tel. Ext.	
Director						File Copy	
Designer						Date	

ARTISTS	DATE: TUESDAY NOV 1 <sup>ST</sup> 1977				DATE: WEDNESDAY NOV 2 <sup>ND</sup> 1977			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
REG THOMASON	15.00			21.30		12.00	1H12	21.35
KENNY WYMARK	14.00			21.30		12.00	1H12	21.45
BARRY HAYES	15.00			21.30		12.00	1H12	21.45
MARK HOLMES	14.00			21.30		12.00	1H12	21.45
ERIC KENT	15.00			21.30		12.00	1H12	21.35
STUART MYERS	—	—	—	—		12.00	2H12S	22.15
PETER ROY	—	—	—	—		12.00	1H12	21.35
ALAN CRISP	—	—	—	—		12.00	1H12	21.35
DEREK HOLT	—	—	—	—		12.00	1H12	21.35
TERRY SARTAIN	—	—	—	—		12.00	1H12	22.15
FRANK MAHER (FIGHT SUPERVISOR)		14.00		21.30		10.30		22.15







RETURN TO ROOM E 119 T.C.

Serial No.....4401

MAKE-UP  
CONTRACT FOR SERVICE

Original/Revision to serial No:.....

From: Make-up Organiser, PABX

Date of issue ...3 November 1977

To: Producer: David Maloney  
Director: Pennant Roberts  
Prod. Dept: Drama Series  
Title: BLAKES SEVEN  
Project No: 2247/1521

\*Production Date: 1/2 Nov  
Production Week: 44  
Filming/O.B.Date(s): 26-30 Sept  
Filming/O.B.Week(s): 3-7 Oct  
10-12 Oct

\* Production date as on PBE, i.e. for studio productions this is final recording (or live tx.) day; for all film productions dubbing date + 3 weeks unless specified otherwise on PBE.

CODEIO1 MAKE-UP ARTIST .....HILEEN MAIR/MARIANNE FORD

Preparation time .....243 hours

Filming/O.B. ....23 days @ .....113 hours .....2641 hours

(Including .....hours preparation on location per day)

CHARGE @ £8.00 per hour .....5021 hours £ 4060.00

Studio .....2 days @ .....113/13 hours per day .....49 hours £ 392.00

IO2 MAKE-UP ASSISTANT

Preparation time .....hours £

	Number of Assistants Filming/O.B.						STUDIO
	Wk... <sup>40</sup>	Wk... <sup>41</sup>	Wk...	Wk...	Wk...	Wk...	
Sat							
Sun							
Mon	2						
Tue	2	2					2
Wed	2	2					2
Thu	2						
Fri							

Total Film/O.B. ....12 Assistant days of ...9 hours .....108 hours £ 486.00

(Including .....hours preparation on location per day @ £4.50)

Studio .....2 days at .....113/13 hours per day .....49 hours £ 220.50

IO4 POSTICHE £ 431.25

Note: 1. This quote is based on production information received to date. Any variations or additions may result in a revised quote.  
2. This quote does not necessarily guarantee the services of the Artist named above. Make-Up Manager reserves the right at all times to deploy staff to productions according to prevailing circumstances.

REMARKS:

Please ignore any previous contracts bearing the serial no: 4401

Producer:  
Please sign one copy  
and return to above  
address.

I accept the above quote

Signed.....

Date .....



From : Assistant to Pennant Roberts: 7th November 1977  
Subject : BLAKE'S SEVEN: "SPACE FALL" 02247/1521  
To : John Holland

Would you be so kind as to pay the following supplementary payments to the artists listed under :-

1 Extra days rehearsal @ £ (31st October) to:-

Gareth Thomas  
Sally Knyvette  
Paul Darrow  
Leslie Schofield  
Glyn Owen

Overtime for Walk-Ons 2nd November

Stuart Myers	2 hours
* Clinton Morris	2 hours
Roy Pearce	2 hours
Mark Collins	2 hours
Harry Fielder	2 hours + make up to Walk-On 2 1st & 2nd Nov
Reg Turner	} 1 hour + " " " " " 2nd only
Mike Mungavin	} 1 hour + " " " " " 1st only
Michael Reynal	} 1 hour
Reg Thomason	} all 1 hour
Kenny Wymark	}
Barry Hayes	- + " " " " " 1st only
Mark Holmes	- + " " " " " 1st only
Eric Kent	- + " " " " " 1st only
Peter Roy	}
Alan Crisp	}
Derek Holt	}
Terry Sartain	}

\* Clinton Morris - can you make him up to Walk-On 1 on the 1st Nov please.

Many thanks.

(Norma Flint)



PROG. TITLE		BLAKE'S SEVEN		PRODUCER'S FINAL ESTIMATE			PAGE	NO.	OF	*
Episode(s) / Sub. Title		"SPACE FALL"		Distribution			Denotes Recipient			No of Cop
Proj. No(s)		02247/1521		Thro:			Room No. and Building			4
Dept.		Drama, Series		Dep. Org.:						2
Production date(s)		1/2 NOVEMBER		To: H. Accounting Services Tel.			623,33 Cav. Sq.			1
Filming/O.B. date(s)		26/27/28 Sept		Tel. Costing Unit			B104 Sulgrave House			
Producer		David Maloney		Room No.			Building			Tel. Ext.
Director		PENNANT ROBERTS		E804			T.C.			
Designer				5076			T.C.			
							File Copy			1
							Date			*

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.

5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT
	101			Gareth Thomas Sally Knyvette Paul Darrow David Jackson Michael Keating Glyn Owen Michael Mackenzie Bill Weston Sue Crossland Terry Yorke Leslie Schofield David Hayward Tom Kelly Brett Forrest Norman Tipton Paul Jerricho Tim Hardy Frank Maher Robert Swadling	
	105	481	00	Orchestra	
	106	1230		Copyright	T.Nation & D.Simpson &
	108	980	00	Facilities	-£250 (ep 2) £410 (ep 1, est) £305 (ep 3) £15
	109	110	00	Orchestrations	
	113	10	00	Hospitality	
	128	25	00	Credit Taxis	
	131	<del>579</del> 499	00	Videotape	
	132	833	00	Extras/Walk-Ons	
	TOTAL	9450	90		



PROD. TITLE		BLAKE'S SEVEN		PRODUCER'S FINAL ESTIMATE		PAGE NO. OF	
Episode(s) / Sub. Title		"SPACE FALL"		EXTERNAL COSTS (continued)			
Proj. No(s)		02247/1521					
1	2	3-4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.				
P	6	E1					
5 - 15 PROJECT NO(S)		16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (SEE ABOVE)	INFORMATION FOR PRODUCTION DEPARTMENT	
		117	9450	90	Home T&D	F. Graham C. McMillan V. Lorrimer M. Briant J. Peel P. Kondal A. Smith V. Mallett (est) P. Hill P. Roberts N. Flint P. Smithson	
			585	00			
		135	58	00	Misc.	P. Smithson P. Kondal M. Briant J. Peel F. Graham	
		114	2537	00	Location Catering		
		TOTAL	12630	90			



Serial Number T 170745

## TELEVISION EXPENSES CLAIM

Dept. Drama Series

Programme (Series) Title

BLAKE'S SEVEN

Project No. or  
Establishment Code

02247/1521

Nominal Code

113

117

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC

MILEAGE

MAKE

REG. No.

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

HOSPITALITY

TRAVEL &amp; DUTY

OTHER

NOT  
CODEBrought forward from attached  
sheets/daily recordsTUBE FARES

4 Oct TC/TFS/TC to see rushes

7 Oct ditto

17 Oct ditto

OUTSIDE REHEARSAL

20th, 21st Oct 2 days @ 40p

24th - 28th 5 days @ 40p

29 Oct Home/TC/home fare on off duty day

5 Nov ditto (VT editing)

6 Nov ditto

CERTIFICATION: I certify that the above claim is wholly in respect of BBC duty and the amounts claimed have been spent by me on the items shown; where scale rates are claimed, I certify that I incurred expenditure of the nature they are intended to defray.

Signature of Claimant

Date 8th November 1977

TOTAL

LESS CASH  
ADVANCE NO.

NONE

117

00

STAFF NUMBER

BALANCE DUE—TO CLAIMANT

a

b

BALANCE DUE—TO BBC

c  
SURNAME  
(CAPITALS)

FLINT N

AUTHORISATION: I certify that the above expenditure was necessary and in accordance with BBC regulations.

Signature:

Designation:

Date.....

Balance due—not  
over pounds sterling  
(in words)

Six

RECEIVED the amount stated

Date .....

Signature of Claimant

GRADE/  
ALLCE SC

# Contract for Scenery & Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

711180

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision

Additional

to No. 74150

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND

To (PRODUCER): DAVID MALONEY

ISSUE DATE 8th NOV 1977

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE BY.....00 HRS. ON.....

DIRECTOR PENNANT ROBERTS

V.T.R. DATE 1.2 NOV 1977

Wk. 44

PRODUCTION DEPT. DRAMA SERIES

FILMING/OB DATE

Wk.

PROGRAMME TITLE BLAKES 7 (EP2)

PROJECT No. 83 02247/1521

DESIGNER

R. MURRAY-LEACH

INTERNAL COSTS - G10		G30		
MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
Quantity	£			
			833	
		TOTAL G30 £833.00		

**NOTE** THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Additional to dressing properties only.

Additional purchases of computer parts.

Issued by

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.



PROG. TITLE	BLAKE'S SEVEN			MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title	"SPACE BALL"			Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s)	02247/1521	Prod. Costing Wk(s)	Channel	Contracts Asst.:		S.H. *		1
Dept.	Drama Series	Studio		Musical Instruments		E. G38 T.C.		1
Production date(s)	1/2 November	Week(s)		Scene Master		128 Sc.Blk, T.C.		1
Filming/O.B. date(s)		Week(s)		Music Adviser		4018 T.C.		1
				Music Library		3033 T.C.		2
				Sound Supervisor		4029 T.C.		1
Producer	David Maloney	E804	TC	Building		Tel. Ext.		File Copy
Director		5076	TC					Date
Designer								10th November *

REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players		Conductor	DUDLEY SIMPSON
Name of Orch. (or Assembler)		DUDLEY SIMPSON		PLACE		DATES and TIMES	
(a) Outside Rehearsals:							
(b) Studio Rehearsals:							
(c) Selective Pre-Recording (In Vision/Out of Vision)				MONDAY 14TH NOVEMBER 1977 : 2.30 pm - 5.30 pm			
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)				LIME GROVE STUDIOS			

COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))				
STRINGS	WOODWIND	BRASS	PERCUSSION	VARIOUS
Leader	2 1 woodwind	2 brass	1 percussion	1 keyboard  + polymoog Synth.
doubling details to follow				

(Indicate which musicians are to double and on which instruments)	
Outside Requirements	Pre-Rec. and/or Tx. Studio Requirements
Conductor's Seat Desk	
Bass Stools	
Tuning Times	
Piano Supplier	
Choir Rostra	

Signed	10th November 1977 (Producer)
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.	

Assistant to Pennant Roberts

5076 TC

15th November 1977

BLAKE'S SEVEN: "SPACE FALL" :02247/1521

Ben Travers, Copyright

copy to: Sheelagh Rees

Would you be so kind as to note that DUDLEY SIMPSON has composed fourteen minutes of incidental music for the above programme.

It was recorded yesterday 14th November at Lime Grove Studio.

(Norma Flint)



**From:** Sheelagh Rees, P.U.M. "Blake's Seven"

Room No. &  
Building:

E809 TC

Tel.  
Ext.:

date: 18th November 1977

**Subject:** CHANGE OF SYPHER PREP AND SYPHER TIMES FOR EP. 1 & Ep. 2 "BLAKE'S 7"

**To:** Pennant Roberts; Michael Briant; Tony Millier; Clive Gifford

As you are aware, the sypher times were considered not long enough for this series and so the following changes have been made:

Recording 1 Episode 2 "Space Fall" - Pennant Roberts

Sypher prep now 11.00 - 12.30 } Dec. 4  
" dub now 14.00 - 23.00 }

Recording 2 Episode 1 "The Way Back" - Michael Briant

Sypher prep now 11.00 - ~~12.30~~ } Dec. 21  
" dub now 14.00 - 23.00 }

SA

(Sheelagh Rees)

UE

Sheelagh Rees, PUM "BLAKE'S SEVEN"

E.809 TC

30.11.66 77

FURTHER VT EDIT SESSION FOR "BLAKE'S SEVEN" EP.2, "SpaceFall"

Facilities Clerk, 5080 TC

Copy: Pennant Roberts  
David Maloney

This episode, which is finally edited and is to be syphered on Sunday 4th December requires to have a new title sequence and a model shot dropped in.

We shall require 2 hours of 2-machine editing for this and would the like a Phillips cassette made of the final result.

There will be needed: Final edited show VTC/6HT/B 21033 ED spool No. to follow.  
Tape with title on: VTC/6HT/B21251 ED spool 918909  
(title at time-code 20.17.59)  
Tape with model shot on: VTC/6HT/B21543 B 21534  
- spool not to follow.

*S. Rees*  
(Sheelagh Rees)



**From:**

Room No. &  
Building:

**Subject:**

**To:**

*Polymoo9  
Synthes.*

Norma - at the risk of teaching my grandmother, here is a copy of the way we booked both Dudley Simpson to conduct, and his musicians, for the title music. Would you do similar for your incidental?

Dudley will ring you or me direct to give names of musicians.

In the case of our title music there was only the Allen Organ to be hired, for which the copy called "Musical Instruments" went to Margaret Quant in EG 38 TC. Dudley will say if there is something from outside.

*Sheel*

2 brass  
6 musicians :- 2 woodwinds  
1 keyboard  
1 percussion

*basic  
contract.*

EXTRA MUSIC FOR NOTIFICATION ON P.A.S.C.  
FOR BLAKE'S 7 ED. 2 SPACE FALL FOR  
P.R.S. RETURNS.

THE BLADDER ELECTRONIC MUSIC RICHARD

YEOMAN-CLARK

1' 35"

5/12/77

*My Lab*

Frances - this is in fact specially composed  
music. Sheelr.

Frances -  
Richard Yeoman-Clark  
asked me to give this  
to you - he gets  
paid for it.

*Sheelr*



Assistant to Pennant Roberts

5076 T.C.

12th December 1977

BLAKE'S SEVEN : "SPACE FALL" : 02247/1521

Ben Travers, Copyright

copy to: Sheelagh Rees

Would you be so kind as to note that RICHARD YEOMAN-CLARK has specially composed some electronic music, The Bladder, for the above programme - duration 1'35".

Many thanks,

*Gill Partridge*  
(Gill Partridge)

TRANS WEEK NO.	2
-------------------	---

TRANS. DATE	9th January 1978
----------------	------------------

TIME	7.20 p.m.
------	-----------

## RADIO TIMES BILLING

Distribution		Denotes Recipient		No of Cop
To:-		Room No. and Building	<input checked="" type="checkbox"/>	
Radio Times Billing Clerk		6047 T.C.		1
Prog. Sub-Editor, R.T.		304, 35 M.H.S.		2
Press Office		2005 T.C.		1
Publicity Office		2013 T.C.		1

File Copy		1
-----------	--	---

Colour or Mono:	Channel:
	BBC-1

### BLAKE'S SEVEN

The second of a new space adventure series in thirteen episodes.

### SPACE FALL

by

### TERRY NATION

starring

Gareth Thomas  
Sally Knyvette  
Paul Darrow  
David Jackson  
Michael Keating

with

Glyn Owen  
Leslie Schofield

Blake and his companions are on the prison space transporter bound for Cygnus Alpha. But Blake has no intention of spending the rest of his life as a convict on a penal planet.

Blake ..... GARETH THOMAS  
Jenna ..... SALLY KNYVETTE  
von ..... PAUL DARROW  
ila ..... MICHAEL KEATING  
Gan ..... DAVID JACKSON  
Leylan ..... GLYN OWEN  
Raiker ..... LESLIE SCHOFIELD  
Artix ..... NORMAN TIPTON  
Teague..... DAVID HAYWARD  
Krell ..... BRETT FORREST  
Nova ..... TOM KELLY  
Dainer ..... MICHAEL MACKENZIE  
Garton ..... BILL WESTON  
Wallace ..... CLINTON MORRIS

Series created by  
TERRY NATION

Script Editor CHRIS BOUCHER  
Designer ROGER MURRAY-LEACH  
Producer DAVID MALONEY  
Director PENNANT ROBERTS

PROD OFFICE TEL. EXT.	
--------------------------	--



PROG. TITLE				FIRST TRANSMISSION FORM: Films and Recorded Programmes			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title "SPACE FALL" (EP.2)				To:—		Room No. and Building	
Proj. No(s) 02247/1521				PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4088 T.C.	
Rec. No./ Film Gauge VTC/6HT/B21033/ED				Dept. Org.: (White)		*	
Spool No. 611054							
T.X. Date 9.1.78.		Week(s) 02	Mono/Colour COLOUR	Channel BBC-1			
				File copy (White)		1	
Person now Responsible PENNANT ROBERTS			Room No. 5076	Building T.C.	Tel. Ext.	Home Tel. No. 578	

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

### OPENING

- For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown  
Opening Titles film + music for 43" with "SPACE FALL" by TERRY NATION  
superimposed at end; followed by (stillon film) - space ship moves  
away from earth

### TIMING

- Duration of programme timed on V.T. machine/film footage counter 52'08"  
timed on stop watch 52'08"
- Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME) 1'15"

### CLOSING

- Wording of FIRST closing caption:  
SPACE FALL  
By TERRY NATION
- Wording of FINAL closing caption:  
BLAKE'S SEVEN  
(Federation Symbol)  
Colour BBC-tv (c) 1978
- If programme does not end with the fade down of the final credit give details

**REMARKS** To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed .....

Checked by person now responsible ..... Date 30.12.77.



PROG. TITLE				PROGRAMME-AS-COMPLETED				No of Cop
BLAKE'S SEVEN				Distribution				Denotes Recipient
Episode(s) / Sub. Title				To:-				Room No. and Building
"SPACE FALL"				H. Acct. Services Tel.				623, 33 Cav. Sq.
Proj. No(s)				Television Costing				B.104 Sulgrave Ho.
02247/ 1521				Film & VT Library				S.134 Windmill Rd.
Prod. Costing Wk(s)				Duty Office				4096 T.C.
Channel				Enterprises				411 Villiers Ho.*
Dept.				Purchased Programmes				309 Union Ho.*
Drama, Series				Copyright				326, 16 Langham St.
Studio TC				Copyright Book Illustrations				326, 16 Langham St.*
Production date(s)				Copyright Music				323, 16 Langham St.*
1/2 NOVEMBER				Central Stills Library				4231 T.C.*
Week(s) 44				Asst Music Hire & Orchestration				407 Yalding*
Filming/O.B. date(s)				Television Script Unit				250 Western Avenue*
Room No.				Building		Tel. Ext.		Organiser
Producer				E804		T.C.		File Copy
Director				5076		T.C.		* send if relevant
Designer				PENNANT ROBERTS				

Duration: 52'00

Recording No: VTC/6HT/B21033

TX date & time (if known) tba

**PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.**

Please give details under the following headings:

- Contributors and Content**, showing separately full details of inserts (or extracts).
- Copyright**, including book illustrations and stills.
- Film/Videotape**
- Music** details should be shown on the Music Content sheet.

A. Blake ..... GARETH THOMAS \*  
 Jenna ..... SALLY KNYVETTE \*  
 Avon ..... PAUL DARROW \*  
 Vila ..... MICHAEL KEATING  
 Gan ..... DAVID JACKSON  
 Leylan ..... GLYN OWEN  
 Raiker ..... LESLIE SCHOFIELD \*  
 Artix ..... NORMAN TIPTON  
 Teague ..... DAVID HAYWARD \*  
 Krell ..... BRETT FORREST \*  
 Nova ..... TOM KELLY \*  
 Dainer ..... MICHAEL MACKENZIE  
 Garton ..... BILL WESTON \*

Those asterisked appeared on film.

Stunt Arranger: FRANK MAHER

Magical Coach : ROBERT SWADLING: Camera Auditions: PAUL JERRICHO/TIM

Extras/Walk-Ons: ROY PEARCE: MARK COLLINS: HARRY FIELDER: HARDY

STUART MYERS: TERRY SARTAIN: REG TURNER: MIKE MUNGAVIN: ERIC KENT

BARRY HAYES: MICHAEL REYNAL: REG THOMASON: KENNY WHYMARK:

MARK HOLMES: PETER ROY: ALAN CRISP: DEREK HOLT

JULIETTE JAMES: ROBERT WATSON:

DAVID BACHE

B. Copyright - Author - TERRY NATION

Music composed by DUDLEY SIMPSON

C. Film - Opening Titles Film 43"/68 feet 35 mm

Specially shot 6'30"/244 feet - 16 mm

Specially shot model film 1'02"/94 feet 35 mm



PROJ. NO: 02247/1521		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)		
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side / Band Performer	Duration mins    secs	
RS	Opening and Closing Titles music:  <			

PROG. TITLE				PROGRAMME-AS-COMPLETED				No of Cop
"BLAKE'S SEVEN"				Distribution Denotes Recipient				1
Episode(s) / Sub. Title				To:- Room No. and Building				1
Proj. No(s)		Prod. Costing Wk(s)	Channel	H. Acct. Services Tel.		623, 33 Cav. Sq.	1	
Dept.		Studio		Television Costing		B.104 Sulgrave Ho.	1	
Production date(s)		Week(s)	44	Film & VT Library		S.134 Windmill Rd.	1	
Filming/O.B. date(s)		Week(s)		Duty Office		4096 T.C.	1	
Producer		Room No.	Building	Enterprises		411 Villiers Ho.*	3	
Director		5076	TC	Purchased Programmes		309 Union Ho.*	1	
Designer			TC	Copyright		326, 16 Langham St.	1	
				Copyright Book Illustrations		326, 16 Langham St.*	1	
				Copyright Music		323, 16 Langham St.*	1	
				Central Stills Library		4231 T.C.*	1	
				Asst Music Hire & Orchestration		407 Yalding*	1	
				Television Script Unit		250 Western Avenue*	1	
				Tel. Ext.		Organiser	1	
						File Copy	1	
						* send if relevant		

Duration: 52'00

Recording No: VTC/6HT/B21033

TX date & time  
(if known)

T.B.A.

**PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.**

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

Please see additional information on D. MUSIC CONTENT PAGE over .....





## AN AUDIENCE RESEARCH REPORT

(WEEK 2)

VR/78/19

BLAKE'S SEVEN  
Space Fall, by Terry Nation

Directed by Pennant Roberts

Producer: David Maloney

Monday 9th January, 1978 7.15-8.10pm, BBC-1

1. Size of audience (based on results of the Survey of Listening and Viewing).

It is estimated that the audience for this broadcast was 14.1% of the United Kingdom population. Programmes on BBC-2 and ITV at the time were seen by 0.5% (averaged over Ancestral Voices and Newsday) and 28.6% (averaged over various programmes).

2. Reaction of audience (based on 210 questionnaires completed by 16% of the Viewing Panel).

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
11	47	35	5	2

giving a REACTION INDEX of 65, an improvement on the figure of 57 for the first episode in Week 1. It may be of interest to note that the average for Dr. Who last year was 59.

3. The great majority of the sample (82%) said they derived some degree of enjoyment from reading or watching space adventures, and Blake's Seven appeared to many to be a good example of the genre. It was, apparently, exciting and tense and, although the view put forward of the future was not always considered entirely plausible, viewers found it feasible enough to hold their interest and attention. This second episode was thought to be a great improvement on the first, with more action and a well-developed plot. Some of those reporting also remarked that the story was concerned with ideals and moral issues and not just a loose framework on which to hang special effects. The basic idea behind Blake's Seven was regarded as different and unusual, with a good deal of exploitable potential for a series, and viewers seemed prepared to give it a chance to establish itself.
4. Although most found the programme reasonably believable, much of the criticism concentrated on precisely this aspect. The characters were stigmatized as 'cardboard' and totally predictable. There was, apparently no sense of them as living human beings, thus no feelings of involvement with them. The story was described as weak and lacking in any originality, particularly the basic situation of a totalitarian régime oppressing its people, which, according to these viewers, was the main theme of countless serials, whether set in space or in the present, and a few pointed out that similar plots had been used recently in Dr. Who. Others considered the story and the view of the future too far-fetched to be enjoyable, becoming instead merely boring.

Continued/.....



BLAKE'S SEVEN (Continued)

5. The actors were well received on the whole; the worst the sample audience had to say about them was that they were adequate rather than good. A small section though they lacked conviction, but this was felt to be a criticism of the writing rather than the performances.
6. There was a fairly widespread feeling that in order to be successful a series like Blake's Seven must be believable in its own terms. Some reporting viewers were irritated to discover small inaccuracies and implausible details that destroyed its credibility. An oft-quoted example was the transfer tunnel from one craft to another that was, they said, much too flimsy and looked like a mock-up. Some of the models and special effects were regarded as clumsy and obvious, destroying any illusion of reality.
7. However, such criticisms were limited to a small section (about one-fifth) of the sample; the rest were fairly impressed by the technical achievements, feeling that a convincing space environment had been created and applauding the skill and imagination of those responsible for the sets and the special effects.
8. 78% saw it all, 15% more than half, 4% either less than half or very little and 3% about half.

Copyright of the BBC  
MG/TEW

Audience Research Department  
8th February, 1978



From: Assistant, Tel. P. as Bs.

Room No. &  
Building: 636, 33 Cav. Sq.

Tel.  
Ext.:

date: 23rd May 1978

Subject: MISSING PROGRAMMES

To: Series Organiser, ~~D. and~~ Group

We are unable to trace the following P. as Cs. and would be grateful if you could arrange for copies to be sent to us in order that we may complete our files.

15.1.1975	BBC 1	Barlow: Away (22/4/4/3053)
4.2.1975	BBC 1	The Venturers: The Honey Pot (22/4/3/2068)
31.10.1975	BBC 1	Quiller: Political Jungle (22/4/3/5011) Please may we have music and film details.
30.3.1976	BBC 1	Warship: First Turn of the Screw (22/4/5/7109)
7.4.1976	BBC 1	Survivors (2) Greater Love (22/4/5/7502)
10.4.1976	BBC 1	Dixon of Dock Green (5) Alice (22/4/5/1109) Please may we have details of music used.
17.4.1976	BBC 1	Dixon of Dock Green (6) Jackpot (22/4/5/1104) Please may we have details of music used.
✓ x 16.5.1977	BBC 2	Don't Forget To Write (5) First Night (22/5/6/8455)
* 9.1.1978	BBC 1	Blake's Seven: Space Fall (22/4/7/1521) Please may we have details of incidental music used.

Thank you,

Ann Edwards

Ann Edwards

\* Sheelagh

can you help, pl.

Thank you

Caroline

*Lynd - would you  
do the same as  
you did on  
S. natural?*

*S.*